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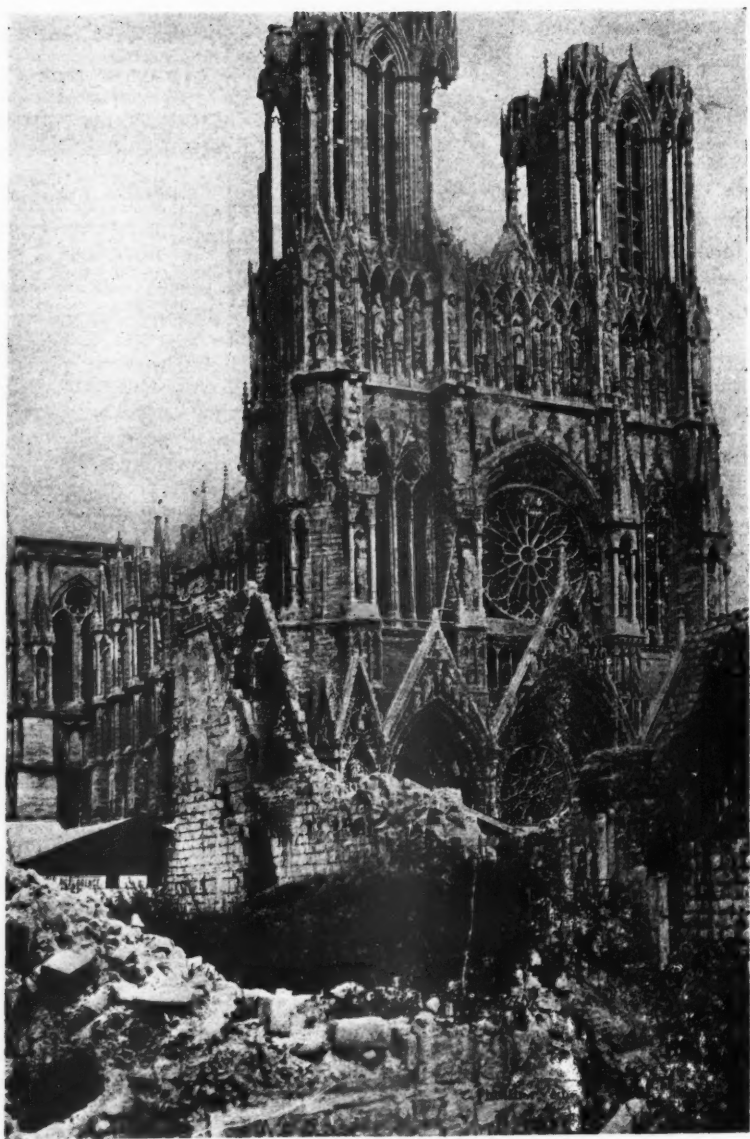
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REIMS — GERMANY'S MONUMENT TO ITSELF!

The tragedy of German history, the glory of French! "There it stands — bleeding but defiant, like a mighty warrior... the ghost of its former self... ghastly holes in the roof and sides... the floor, a pile of debris. It seemed as though every bit of sculpture that adorned both the exterior and interior of this immense Cathedral is either all smashed to pieces or hopelessly discolored."

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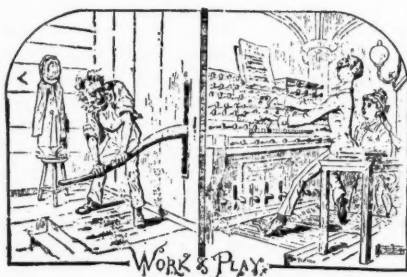
# THE AMERICAN ORGANIST

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## Editorial Reflections



### The Guild Examinations

THE PURPOSE of the American Guild of Organists is "to raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and in general musical knowledge." In organization it frankly imitates the Royal College of Organists, London, with such modifications as are applicable to a country of continental dimensions. Some weaknesses inhere in this ready-made form, notably a lack of balance between centripetal and centrifugal tendencies. The government is centralized in a single city. This tends to create a ponderous bureaucracy with whose slower rate of vibration that of many chapter branches is not in agreement. There is therefore a waste of potentially valuable membership.

The Examinations of the Guild are an Americanization of those of the Royal College. With a few unimportant modifications an Examination set by the College in 1880 might have been resurrected from its files and offered to a Guild candidate in

1922. Ear tests have been added in this country, and there is a tendency, both here and in England, to stiffen the requirements; but otherwise the general plan of examination has remained unaltered for half a century.

As I wrote last month, it is wise from time to time to apply the test of pragmatism to traditional opinions and methods—not in an effort to prove them worthless, for a thing is not necessarily bad because it is traditional; but merely to learn in how far our forefathers conformed to basic principle. Principle is as eternal as the hills; our application is an imperfect effort to give it expression. An organ that was considered excellent thirty years ago would be hopelessly below the accepted standard of today; yet the builders of 1890 applied their highest conception of principle. Let us project the white light of twentieth century needs upon our traditional Examination formulae. Does a tangible relation exist between the theoretical values that we have so long taken for granted and the Guild's acknowledged purpose "to raise the standard of efficiency of organists"?

### WORK AT THE ORGAN

AFTER applying the test of pragmatic principle, adaptability to end, I fail to find any real weakness in the practical requirements for Guild Examination. Many conscientious organ teachers feel that a Bach technic is not the best preparation for modern playing; but on the other hand the preponderance of opinion is that it is—among other reasons because it creates the independence of part-playing and the familiarity with the upper octave of the pedal keyboard (as well as with the lower

and middle sections) that modern playing demands.

Bach's music is as modern as Vierne's, and as interesting to the average organist. How does Bach stand with representative educators? I turn at random to university recital programs, and select from two widely-separated series, those of Mr. Baldwin of the College of the City of New York and Mr. Allen of Stanford University in California. Mr. Baldwin gave 62 performances of 21 Bach compositions (31 if preludes and fugues be reckoned separately). Mr. Allen gave 115 performances of 43 compositions, and choral performance of the Christmas Oratorio was given in December. It is not accidental that recognized authorities on both coasts agree on the cultural value of Bach. He fills a real place in modern organ repertoire.

Nor is there any fault to be found in the Guild's selection of modern organ compositions. There is the usual conservative tendency among Examiners to confine their selection to works of composers that are either wholly dead or nearly so; and they persist in ignoring the work of Americans. Practically there is no reason for preferring an American to Guilmant or Widor; though, for that matter, there is no reason why a sonata movement by Barnes, Jepson, Yon, or Dickinson might not afford equally satisfactory preparation for a candidate. It is unfortunate that a body so truly American as the Guild should have caught the prevailing malady — a sort of strabismus in which the axes of the eye are always directed away from America.

Harmonization of melody at the keyboard may be of little practical value to the average organist; candidates may even resent its inclusion in the list of requirements. Truly one may play for many years and never be called upon to harmonize a melody at sight. But let us not be too hasty in passing judgement. If harmonization of melody, playing from figured bass, and improvisation be grouped together, the true inwardness of the test is revealed. Together they constitute a three-fold test in improvisation; and the veriest tyro in organ-playing will not deny that improvisation is of practical value. Its simplest form is that in which not only a single part — melody or bass — is given (a sort of life-line to which the swimmer may cling) but in which the chord progression also is indicated. The first essential

in good improvisation is fluency in chord progression; and the figures are merely shorthand symbols added to the bass to indicate a good progression of chords. Harmonization of melody is a degree more difficult than figured bass, for it leaves the choice of chords to the player. The form, however, is more or less determined by the contour of the melody. Either one is improvisation simplified. Either in simplified form or as a real test in building extemporaneous musical sentences into an intelligent and more or less interesting musical structure, improvisation plays an important part in the Examination for Associateship as well as for Fellowship. While few of us will ever equal Marcel Dupre, the principles can be mastered by a student of average intelligence and application; and since improvisation is so important a part of even the simplest of church services, to say nothing of its being a *sine qua non* in the theater, the Guild should make all tests as difficult as possible.

Of sight-reading tests — trio playing and reading from vocal score — the same may be said. But there is little to be gained from clinging to open score with C clefs in alto and tenor. Playing from such score sharpens one's wits — always worth while; but it is a relic of a remote past when all vocal music was printed with four different clefs. Bach employs the C clef in some of his choral preludes, and Brahms drifts into a few measures of it occasionally in his; but under normal conditions the average organist never sees a C clef. Practically, then, it may be eliminated from Examination tests. The time spent in mastering it would be better employed in practising sight-reading from three staves, trio-playing. It is an open secret that many candidates do not devote any appreciable time to preparation for this test. It should be lengthened from twelve to twenty-four measures and conventional imitative progressions should be modernized, in order to afford reasonable proof of the candidate's ability to sustain the effort for a considerable time.

There will not be a dissenting opinion as to the practical value of the Guild tests in ear training, transposition, and modulation. Every organist should be able to transpose with reasonable facility. I once played in a church famous for its congregational singing, and I found that many of



the morning hymns had to be transposed to accomodate the easy range of the people. It is a well-known fact that the natural range of the singing voice is not quite the same in the morning as in the evening; and an organist should be prepared to put a hymn up or down a tone. Besides, he must often transpose for solo singers. A former bass in my choir always sang Lord God of Abraham a tone below where it is written; and my contralto finds E a much more joyous key than D for O Thou that Tellest Good Tidings to Zion. Transposition is a test of quick thinking, a quick "putting across" from one key to another. Modulation is a test of familiarity with chords and key relationship; it presupposes a considerable knowledge of harmony. We would not choose as guide in a strange city one who knew only a few of its main thoroughfares — possibly those only by name. An organist is a licensed guide in the maze of tonality; he should know all the short cuts as well as the stereotyped routes between keys. Guild tests in ear training and transposition are, it seems to me, beyond criticism. Its tests in modulation might advantageously be made more difficult—say an extended exercise starting in a certain key and modulating through several attendant keys. Credit should be given not only for the actual accomplishment of the modulations asked for (sometimes they are crudely done) but for the candidate's foresight in choosing the best possible means of modulating and in placing the modulations opportunely.

#### PAPER WORK

THE object of the Guild's paper tests is to show the candidate's cultural fitness for admission to the charmed circle of Associates and Fellows. The Guild's standard of musical culture is a brief abstract of the requirements for the academic degree in an average university; and this is wholly fair, for the academic degree is the accepted standard in theoretical teaching. The requirements for Bachelor of Music read somewhat as follows: strict counterpoint in all varieties; canonic counterpoint and fugue; form through sonata; orchestration based on Beethoven; harmony based on Jadassohn or Prout; and an exercise featuring fugal writing for voices, string (or full orchestral) accompaniment, and an overture in sonata form. From this list the Guild appropriates simple counter-

point — various species; fugue exposition; rudimentary form; orchestration; various harmonic tests; and string composition; and it asks questions covering a wide field of general music knowledge — history, current events, organ specification and the structure and nature of organ registers, acoustics, form, orchestration, harmony, counterpoint, vocal physiology, etc. Is not this an adequate test of a candidate's musical culture?

It is, indeed. The marvel always is that the candidate's "one small head could carry all he knew." One hopes that he will promptly forget most of it; and he surely will. The object of study is to train the mind, not to make it a storehouse filled, like an old-fashioned New England attic, with the accumulation of decades. If one has formulated principles it is enough that he knows where to find details whenever he needs them. A checking account is infinitely more convenient than the burden of a thousand silver dollars in one's pockets.

The question is not, Does the Guild conform to the requirements of conventional musical culture? It does; and if that is all that is necessary it is a model examining body. The question is, Are Guild requirements a real test of the candidate's technical and professional capacity?

Fully forty per cent of Guild paper work is comprised under Counterpoint (including fugue). Now counterpoint in its various ramifications was once-upon-a-time as naturally a race expression in music as was the dialect of Chaucer a natural expression of the English tongue. But oceans of water have flowed under the bridge since those days, and it is no more fair to base one's claim to music culture upon his mastery of contrapuntal invention than it would be to base his literary culture on his ability to write Chaucerian or Shakespearean English. I am familiar with the stock phrases with which conventionally-trained musicians refute every argument for the abolition of counterpoint. They would flow from my pen with the glib fluency of twenty years' practise. Besides, I am old-fashioned; I believe that the trail that music itself has blazed is a good one to follow. But for the purpose of this inquiry I renounce all former beliefs. Counterpoint is not a test of the organist's technical and professional capacity. It is "a test legitimate for certain purposes" and it is being "used for others to which it is

unsuited;" therefore it is ruled out of court. The time spent in mastering counterpoint would be better spent in obtaining a thorough knowledge of harmony. Under modern methods the harmony student begins to write contrapuntally about as soon as he has penetrated the mysteries of the dominant seventh. It is not strict counterpoint, for it is not restricted to the use of root triads and first inversions; but it is horizontal writing, therefore contrapuntal — a sort of harmonic combined first, second, or fifth species. Thus the student begins early to develop the true contrapuntal sense, and at the same time he is acquiring technical control of the material of contemporary composition. I cannot say that this is more satisfactory than strict contrapuntal training; but for the Guild Examinations, in which practical efficiency vastly outweighs theory, I do believe that the whole mass of contrapuntal ballast might well be thrown overboard.

Writing from a figured bass is another relic of a past when Examination tests were mathematical rather than musical. The examiner has an excellent reason for clinging to figured bass. He needs to assure himself that the candidate has mastered chord resolutions; therefore he says — in substance — introduce such-and-such chords (as indicated by the figures) without interfering with a fluent expression of the musical idea. A far better test would be to give the candidate freer reign, to fetter him with neither bass nor figures, but to demand the introduction of such chords, modulations, cadences, etc., as the examiner desires. This would test the candidate's judgement as well as his knowledge. A practical difficulty lies in the absence in this country of an accepted nomenclature of chords. But since an examiner always composes an exercise in advance it would be a simple matter to write out the required chords in musical notation, except in the case of such familiar chords as the Neapolitan or Added Sixth.

The harmonization of unfigured basses, ground bass and melody — all this is splendidly practical. One may be a competent organist and still never need to compose anything more elaborate than a hymn tune; likewise many a high school graduate may never be called upon to write anything more literary than a letter. But the minimum of general culture presupposes fa-

miliarity with studies of at least high school grade, and it is not unreasonable to ask the candidate for an organ diploma to give evidence of the possession of familiarity with the grammar and rhetoric of music. Harmonization of ground bass is an even better test than fugue exposition of a candidate's ingenuity in sustained effort to vary the setting of a given melody; and unfigured basses and melodies test his sense of tonality, his appreciation of form and his skill in choosing the best possible progression of chords.

Similarly the cultural value of the more advanced Fellowship requirements — orchestration of a simple excerpt (in 1921 the first eight measures of Schuman's *Traumerei*) and the addition of a dozen measures to the beginning of a string movement — is beyond question. One foresees that the standard of attainment will generally be low; but the value lies rather in the candidate's having been forced to make serious effort than in the musical excellence of the result.

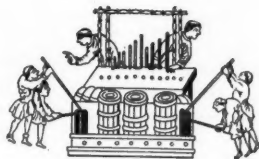
A ruthless banishment of counterpoint would leave the examiner with about forty per cent of the paper Examination to be otherwise filled. What should be substituted? Each may answer the question in his own way. One answer is as good as another. For myself I should substitute a few of the things about which I know little and about which I wish I knew more. For instance, there is organ construction. In the old days of tracker action most organists could make ordinary repairs. Can we? I regret to say that I cannot. I can "kill" a shrieking pipe; but I do not always know how to restore it to normality. A candidate should be required to show intelligent familiarity with modern organ construction. Furthermore he should be able to discuss some of the mechanical problems that press for solution in the organ world. There should be an oral Examination on these subjects. Then there is the matter of contemporary organ literature. A comparison of the style of Samuel Wesley and Henry Smart is not even of academic interest to a candidate in 1923. If styles must be compared, why not those of Pietro Yon and Harry Benjamin Jepson, alert men who are doing something for American organ music? And current events — American included — might well come in for a share of attention. Who can name offhand the incum-

bents of twenty municipal and university posts? Not I; I regret to acknowledge it. And yet it is of as great importance to know who is playing at Balboa Park, Carnegie Institute, and Wellesly College, as it is to know that Sir Frederick A. Gore-Ouseley, Bart., was professor at Oxford in the early 60's, or that Herbert Ellingford is the present incumbent at St. George's, Liverpool. Britishers believe in knowing something about British music and musicians. Let us know about American music and musicians, about American organ composers and organists; yes, and about American organ-builders, who lead the world. I have no sympathy with the stupid slogan, "America exclusively for American music and musicians!" Music recognizes neither boundaries nor tongues. But I have even

less sympathy with the snobbery that lives — if it dare not openly proclaim — the sentiment, "America for everything but American music and musicians!"

All honor to the American Guild of Organists! I am proud of the service it has rendered and is rendering the cause of America's musical development. It is because I want to see it even more useful in the future than it has been in the past that I long to see it break some of the fetters that bind it to tradition and emerge, wholly American, wholly up-to-date. If its motto has seemed to be "I follow," let it henceforth be, "I lead!"

*Setham True*



# • ARTICLES •

## The Theater Organist

EDITH LANG

*The Third in a Series of Articles written for the American Guild of Organists and published in these Columns by Special Permission. — The Publicity Committee, James W. Bleeker, A. A. G. O., Chairman.*

VARIED and cataclysmic are the changes that our world has experienced the past ten years. New opportunities are bubbling up to the surface every day and not the least of these in the realm of music. Already a newcomer is among us, the Theater Organist.

Like all pioneers he is apt to be crude and often quite unsuited to the work, but he always possesses that one quality common to all pioneers, COURAGE — even if it be one born of desperation.

What is the impelling motive behind his essay at accompanying the film? The lure of gold! A full and certain pay envelope every Saturday night after years of uncertain private teaching and poorly paid church playing.

When motion pictures first appeared, the exhibitor soon discovered that having Jenny Smith bang the piano helped to tide over a break in the film; if the piano was particularly out of tune and was banged good and hard enough it made an excellent balance to the audible comments of the audience.

Presently, in the place of the empty store room and undertaker's chairs, an enterprising exhibitor opened a real theater with seats, boxes, footlights and stage, and, when the curtain went up, with the startling apparition of a white screen in place of the old-time scenery. With the theater inevitably appeared the theater orchestra — a Jenny Smith, but glorified.

Things went along smoothly for several

years, when trouble began to brew in the matter of salaries. The exhibitors were making fabulous profits — and sharing them with their employees? Not at all. So the Union stepped in and demanded a fair wage.

The theater managers put their heads together and suddenly one had a brilliant idea. Said he, "I know an instrument that can imitate the orchestra and yet can be played by ONE man. We will pay \$0000 for an ORGAN, have only one man to pay, and beat the Union. ONE man to take the place of ten or twelve — we'll save the price of the organ in almost a year — hooray!"

Thus emerged the theater organ and organist (?). Now the question of finding an organist was not so simple. Real organ players were then as a rule not theatrical or motion picture fans. They were concerned mostly with religious music and were ecclesiastical in type and thought, as well as academic from much teaching and study.

About five minutes of this sort of atmosphere was enough to kill the average rag-time loving audience of the masses out for a hilarious evening with Charlie Chaplin.

The exhibitor was up against a hard proposition. So he went to his old vaudeville pianist and said, "For Heaven's sake, Bill, can't you pound out something on that organ and make it sound like our old band? Rag it up a bit, anything to make things happy!" So Bill went to it. He had to keep his right foot on the swell

pedal to prevent falling off while with his left foot he found "do" and "sol" and "fa" in the keys most patronized by orchestral arrangements (for he was accustomed to playing from the piano-conductor part and had never seen an organ piece). And presto! he was the THEATER ORGANIST, noted for what he could do in left hand stunts, jazz effects, orchestral registration, and (notice this) SHOWMANSHIP. Pedals? To Bill, pedal playing meant just an occasional bass note if he happened to hit it.

This state of things existed in all of the theaters. It exists in many of them today.

To make a long story short, real organ players began to feel the pinch of the times in material ways and thoughtful ones began to study the characteristics of successful motion picture players.

To be sure, Bill could not really play the organ but he did put over a bully good show. Why? SHOWMANSHIP. He had the natural ability to entertain people. He knew intuitively what they liked. He could play for hours from memory. He had not spent all those years in the vaudeville house for nothing — vaudeville, where they have just twenty minutes to make good or fail!

He comprehended at a glance an approaching dramatic situation. He never missed the occasional comedy "slap". He knew all the topical songs with which to reinforce aurally the optical effect. Bill did not know it but he was a psychologist. He knew when the gallery was about to start a "rough-house" and, as Jack London tells in his "Before Adam", Bill started a hee-hee chorus of his own with such an insistently luring rhythm that presently all the gallery was thumping and humming to his tune and the impending disturbance had disappeared.

Now it is quite possible to combine all of Bill's good qualities with real organ technic. In fact, to the extent an organist possesses fluent and facile technic both mental and digital the better vehicle he becomes for dramatic interpretation.

But organ technic is subservient. It is to be assumed now-a-days that anyone contemplating theatrical work has an excellent technical foundation. Where the competition lies is in the matter of interpretive ability.

Veteran church organists seem to be hopelessly handicapped by their closed-pore attitude, "I am better than thou". As a

rule they lack the warm-hearted, hail-fellow-well-met characteristics essential to the theater player. He must love humanity, see the fun and the tragedy and the pathos, and even the bathos, in everyday lives around and before him, in order to act as the electric current between screen and audience.

The only place a religious attitude is useful in the theater is in interpreting a convent or church scene. Religion is also consoling and helpful in dealings with the management.

Outside of these two cases, the only religion needed in the theater is "Brighten the corner where you are" by displaying a snappy, scintillating technic, avoiding ponderous chords and a depressingly sustained pedal, playing the favorite selections people want to hear in a human understanding way. They (the audience) love Tchaikowsky and Wagner and Chopin and folksongs and Bach in his more digestible forms — anything that is of honest emotional appeal. It has been said that the average person goes to the photoplays to have his emotions massaged. In this there is more truth than fiction. It is a part of the theater organist's job to help limber up the tear ducts and the laughing muscles. **Two things the audience leaves at home: cold intellect and religion.** They resent any intrusion on these preserves.

After all, the theater organist's job is a lovable one even though it be a hard one (he must spend never less than four and sometimes even seven hours on the bench every day) for he brings real pleasure and happiness into many lives. And if people are happy they are inclined to be good, so he does his evangelical work as well as the church organist.

Until recently there has been practically no fellowship between theater organists. Instead of being constructive and kindly, their criticism of one another is even yet spiteful. It has been every man for himself. And there has most certainly been no fellowship between the theater organists and the self-named "legitimate" church organists.

Happily this state of affairs is rapidly disappearing, thanks to the members of the American Guild of Organists who are drifting from church work into the theater.

Through the Guild and its devotion to the finest in organ building and playing, the organ world is coming to realize that



any organ playing is legitimate that is honest, artistic, and suitable to its purpose. The golden lure of theater salaries is giving way to natural aptitude and love for the work. Every day sees more talented organists listed on theater programs.

All this is tremendously encouraging in the national musical life since the moving picture theaters with their large orchestras and organs are rapidly becoming the "grand opera" of the masses.

## Organ Music in Paris Churches

*VI.—Reims and La Trinité*

MARSHALL BIDWELL

I WONDER if it would be inopportune at this time for me to speak of Reims and its Cathedral — the most tragic sight I believe I ever witnessed. I found that magnificent edifice in a condition that was almost as heart-rendering as the vast miles of ruins surrounding it. There it stands — bleeding but defiant, like a mighty warrior. It is a ghost of its former self — merely its shell left, with a number of ghastly holes in the roof and sides, while the floor of the interior is a pile of stones and debris. It seemed as though every bit of sculpture among the hundreds of statues of all sizes that adorned both the interior and exterior of this immense Cathedral, is ruined, either all smashed to pieces or hopelessly discolored. Yes, it is both a ghastly and a magnificent sight, if one can imagine such a combination.

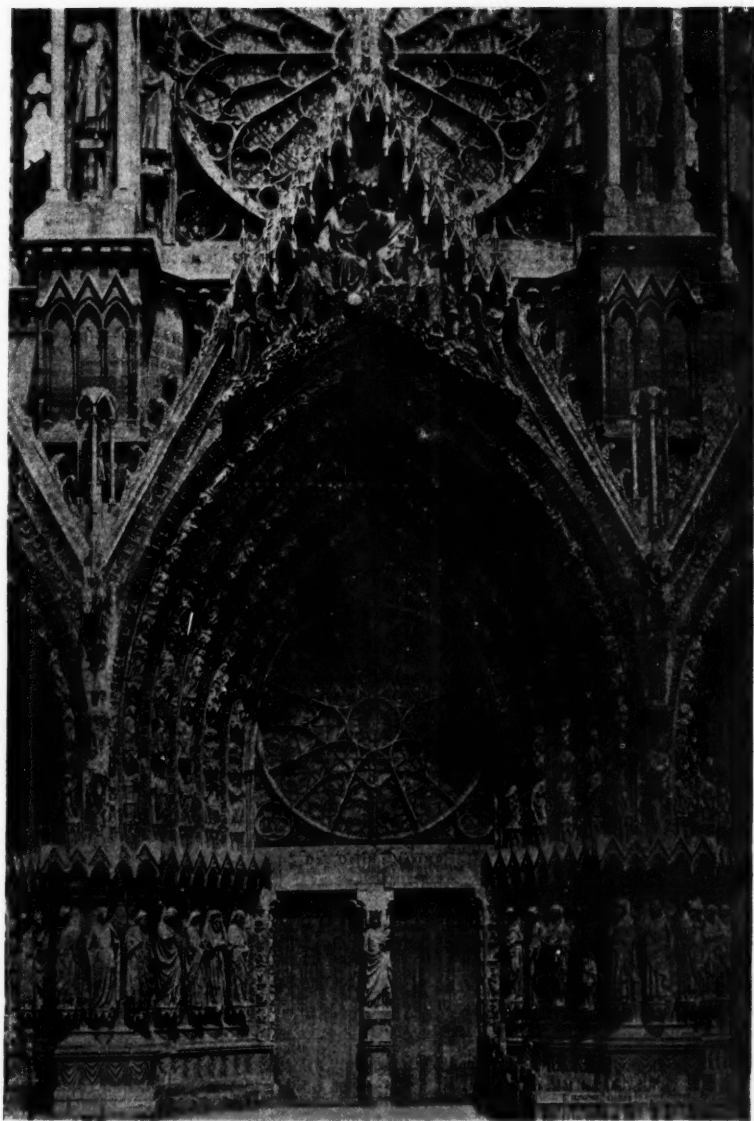
The faithful people of Reims have wonderful courage in their efforts at restoration. The situation seems hopeless enough. These people are simply existing in whatever way they can, living in dug-outs and little wooden huts; practically every home is destroyed beyond all recognition, and I saw hardly a roof left in the city.

But, as an illustration of the wonderful spirit of France, the loyal people who call Reims their home have insisted on a Conservatory of Music being established and maintained there, and they have kept it going, and concerts are often held at which the people stand reverently. In spite of the apparent hopelessness of their condition they are determined that their artistic life shall not die. This school of music is largely financed by the Friends of French Musicians in America, a society of which Mrs. George Montgomery Tuttle is chairman. A great deal of credit is due her, for she has unselfishly and wholeheartedly gone into the work of aiding these worthy

French who have so greatly suffered from the war and from the conditions which have followed it. To the zeal of this remarkable woman lies the success of the newly founded Fontainebleau School of Music — a venture which I sincerely hope will be a great success in the future, an inspiration to worthy American students and an aid in promoting mutual understanding between the two nations who have so much in common. As to the work of reconstruction which is going on so extensively in the devastated areas, I think that the French are very appreciative of the help Americans are giving.

But to return to Paris, the church of La Trinité, where Guilman was organist for a number of years, is very well worth our consideration. This interesting church was built between 1863 and 1867 in the latest Renaissance style, and in front of it is an attractive square containing a basin with three fountains. The front part of the church was covered by an immense amount of wooden scaffolding, so that it was with great difficulty that I was able to examine the details of the exterior. The facade has a porch with three large arches on top of which is a graceful story adorned with some fine statues. In the center is a large rose-window, and above all this is a clock-tower over 200 feet high, flanked by two lanterns.

The scaffolding I have just mentioned gave a very strange aspect to the church, and though there is nothing astonishing in the fact that a Paris church should require reparations, yet it proves the lack of solidity in nineteenth century architecture in marked contrast with that of the fourteenth and even earlier centuries. It seems that the stone of La Trinité is not good and cannot resist frost; each winter plays havoc with it. The damaged stone was being chipped away to be replaced by more sound



THE GRAND PORTAL: REIMS

Giving a faint idea of the infinite care and detail lavished upon the Cathedral by the people of France

stone or the holes filled with plaster until more thorough repairs can be carried out. The work of repairing churches in Paris is a very slow process at present.

I went into La Trinité several times before I discovered that the principal Mass began at a quarter past nine on Sunday morning. The interior of the church seemed very elaborate, and wholly different from other churches I had seen; the aisles were unusually narrow, while the nave was very high, and the floor was of wood. There were two pulpits and a number of attractive chapels, and beautiful stone columns alternated with pillars decorated with statues. Yes, I think Guilmant must have enjoyed playing here.

The organ de chœur is located high up in a gallery at the right of the altar, while the Grand Orgue is in its usual place. It was built by Cavaille-Coll in 1865 and has forty-six registers and three manuals. The stops are very long, like those at Ste-Clotilde; in fact these two consoles look very much alike, which is not surprising as they were built about the same time by the same firm, and they are exactly the same size. The stops are arranged in tiers directly above each other, but not in a semicircle as at Notre Dame and St. Sulpice. The organ struck me as being wonderfully effective, probably as much on account of its being ideally placed and the excellent acoustics of the building, as of the organ itself, though this is a very well-balanced instrument and has a most effective *Recit* (much more effective than that of Ste. Clotilde). I did not see the specifications of this organ so I could only judge from what I heard, and I made an effort to hear it from every part of the church. It was amazing that such a comparatively small organ could produce such a great volume of sound; it had a brilliancy and power which one would expect from a much larger instrument—say an organ of 100 stops; a hundred registers; and let us not forget that heavy wind-pressures are not used. There was a tremendous echo, not unlike that at Notre-Dame.

I went up into the organ loft and observed a tall, agreeable looking, middle-aged man at the console, with four others seated near him. These men comprised the choir, and it was they who provided the music for this service. It seemed that, in this case, the *orgue de chœur*, which is located in a gallery at the right of the High

Altar, was not used, so that the Grand Orgue did all the accompanying for the plainsong as well as doing the solo work. The organist certainly had his hands full, I thought. His name was M. Charles Quef, and he told me that he succeeded Guilmant in 1907. I have no doubt that he is a very good organist, though he did nothing particularly startling when I was there. During the offertory he improvised in an impressionistic mood, and rather aimlessly, I thought, and he did not try to do anything remarkable at any time during the service. I rather think that after hearing Dupré, any other organist might have seemed a disappointment.

It has been my intention to speak only of those churches which I was able to visit personally, and as there are nearly eighty Catholic churches in Paris, my readers will appreciate the fact that, on account of my limited time, I was particular to visit only those churches which were most noted for their organ music. Among these, I believe the Church of Saint Roch, which was finished in 1740, is deserving of mention, if for no other reason than because it contains another Cavallé-Coll Grand Orgue of forty-nine registers and four manuals, built in 1842. The fine-toned *orgue de chœur* was built in 1845 by the same firm, and has fourteen registers, if I remember correctly. The various *orgues de chœur* interested me a great deal, as they were so well constructed, all of them having a fine and well balanced ensemble, except for the *Pedale* which in most cases consisted of just one stop—a 16 ft. borrowed from the manual. Is it not a pertinent question to ask why it is that these French *orgues de chœur* sound better than American organs twice their size? A glance at the specifications gives us the answer.

I attended Vespers at two-thirty, and though the Grand Orgue was silent I heard some good work on the part of the choir organist. The choir was composed of four men who sang in unison as usual, and a contrabass was used to fill in the *Pedale* of the organ. It struck me as remarkable that an organ of so few registers could produce such a fine effect. The reeds were a bit harsh, and I noticed that certain French organists are too fond of playing with heavy reeds alone. This particular organ had a very effective *Voix Celeste* of rather telling quality though not radically different from the average French string.



LA TRINITE

Where Alex. Guilmant played for many years, beginning his appointment in 1871. M. Charles Quef is the present organist

6-2-79

# How to Write an Organ Specification

X.—The Concert-Room Organ

GEORGE ASHDOWN AUDSLEY

IN THE tonal appointment of the Grand and Accompanimental Organs, as set forth in the preceding Article, the Specification writer will have observed that the fundamental principles of divisional and subdivisive tonal contrast have been carefully observed, without in any way affecting the desirable material for effective and artistic registration, within the range of the all-important tonal forces therein provided. We have now to approach the problem of the stop-apportionment of the Wood-wind Organ, consistent with the same fundamental principles; but with more latitude in the choice of the tonal colors, which must contrast markedly with those already provided in the Grand and Accompanimental Organs.

## THE WOOD-WIND ORGAN

As we have said in the General Principles given in Article VIII., in the Wood-wind Organ a stop-apportionment of a widely different character is called for on artistic and practical grounds; for we now enter the orchestral and imitative department of the true Concert-room Organ. To furnish the desirable qualities of tone, stops having voices imitative of certain orchestral wind-instruments have to be selected, and, artistically grouped, so as to secure systematic subdivisive contrast, and place at the command of the performer ready means of producing proper and specially-colored orchestral effects, without any resort to undesirable coupling and the consequent crippling of other clavier. Such undesirable coupling, so necessary in Organs as commonly and unsystematically appointed at the present time, is always to be disapproved of and avoided by the experienced performer, who must surely recognize the great artistic value of having all the clavier distinct and yielding special and appropriate contributions to the tonal ensemble required in the correct and expressive rendition of any important musical composition, especially one requiring vivid orchestral colorings.

On a very careful study of all questions affecting the tonal appointment of the

present Organ, we have reached the conclusion that its imitative series of stops should, as fully as practicable, represent tonally the Wood-wind and Reed forces of the grand orchestra: and that with these should be associated such unimitative labial stops as would lend their voices to support, modify, and enrich the voices of the imitative stops. A reference to the Tonal Scheme, given in Article VII., will show that seventeen stops are provided from which can be selected the desirable imitative voices for the Organ, the stop-apportionment of which is here given:—

## THE WOOD-WIND ORGAN

FULLY EXPRESSIVE—COMPASS CC  
TO c<sup>1</sup>—61 NOTES.

### FIRST EXPRESSIVE SUBDIVISION

Inclosed in Swell-box No. 2.

1. STARKGEDECKT ..... Wood. 16 Feet.
2. GEIGENPRINCIPAL ..... Metal. 8 "
3. DOLCAN ..... Metal. 8 "
4. DOPPELROHRGEDECKT... Wood. 8 "
5. SPITZFLÖTE..... Metal. 8 "
6. ORCHESTRAL FLUTE ... Wood. 8 "
7. HOHLFLÖTE ..... Wood. 8 "
8. ZAUBERFLÖTE ..... Metal. 8 "
9. GEDECKTQUINTE ..... Metal. 5½ "
10. ORCHESTRAL FLUTE .... Wood. 4 "
11. HARMONIC FLUTE ..... Metal. 4 "
12. GEDECKT-TIERCE ..... Metal. 3½ "
13. ORCHESTRAL PICCOLO ... Metal. 2 "
14. CORNET ..... Metal. VI. Ranks
15. CONTRA-SAXOPHONE ... Metal. 16 Feet.
16. SAXOPHONE ..... Metal. 8 "

III. TREMOLANT.

### SECOND EXPRESSIVE SUBDIVISION

Inclosed in Swell-box No. 3.

17. CLARABELLA ..... Wood. 8 Feet.
18. FLUTE A CHIMINEE .... Metal. 8 "
19. CLARIBEL FLUTE ..... Wood. 4 "
20. FLAUTINO ..... Metal. 2 "
21. CONTRAFAGOTTO ..... Wood. 16 "
22. CONTRA-OBOE ..... Metal. 16 "
23. FAGOTTO .. (Orchestral) Metal. 8 "
24. CLARINETTO (Orchestral) Metal. 8 "
25. OBOE ..... (Orchestral) Metal. 8 "
26. CORNO DI BASSETTO (Orech.) Metal. 8 "
27. VOX HUMANA ..... Metal. 8 "
28. CLARINETTO QUINTA .... Metal. 5½ "
29. OBOE OTTAVA ..... Metal. 4 "

IV. TREMOLANT.



As in the case of the Grand and Accompanimental Organs, the Organ now under consideration clearly sets forth, both in its general tonal appointment and subdivisive stop-apportionment, the force and the artistic value of our basic principle of tonal contrast, supported by our system of compound flexibility and expression, whereby the musical effects of every stop are multiplied tenfold.

On examining the stop-apportionments of the Subdivisions, the Specification writer cannot fail, if he is really interested in matters — scientific and artistic — relating to the tonal development of the Monarch of all Instruments, to realize the remarkable resources this subdivided Wood-wind Organ places at the command of the appreciative performer. In the First Subdivision he finds the expressive equivalents of Flutes of the orchestra, supported by such a structure of varied unimitative Flute-tone as is not to be found — so far as our knowledge extends — introduced in a single manual division of any Organ hitherto constructed. Then, in the Second Subdivision he will find the absolute contrast of tones furnished by the rich series of stops yielding the equivalents of the voices of all the reed instruments of the orchestra and such supporters, of allied tones, as the Organ alone can furnish.

When it is realized that in stationary effects every stop in each Subdivision can be graduated to, at least, ten clearly marked strengths of tone, either similar or dissimilar in combination, the true value of our subdivisive system can be to some extent grasped. But when this compound tonal flexibility is combined with compound expression and artistic registration, the most powerful imagination, in trying to realize the absolutely countless rich tonal effects and refined *nuances* which are rendered possible and of easy production, simply breaks down.

It must be obvious to the organ expert that the tonal value and beauty of this unique Organ depend primarily, upon the perfection of its imitative voices; and, secondarily, upon the sympathetic qualities of carefully selected unimitative and coloring voices, furnished by both labial and lingual stops. The opportunities for artistic registration afforded by the contrasting stop-apportionments of the flexible Subdivisions are almost inexhaustible; offering a unique field for the display of

knowledge and taste on the part of the accomplished performer. It, accordingly, behooves the Specification writer to carefully describe the exact quality of tone each stop has to yield: for this all-important matter must not be left to the capricious ideas of labial and lingual pipe voicers, working independently of each other, in the usual manner, and in voicing-rooms often many miles apart. The common adoption of this trade method, especially among the hurried and the smaller organ-builders, accounts for the absence of true tonal sympathy and balance of tone which characterizes the generality of the commercially-built Organs of to-day.

Thumb pistons are to be provided by means of which each of the Expression Subdivisions can be brought on or thrown off the clavier at the will of the performer. The Swell-boxes, Nos. 2 and 3 (which also contain the Subdivisions of the Accompanimental Organ), to be controlled by Expression Levers, Nos. 3 and 4. When space is sufficient, it will be desirable to inclose the Subdivisions of the Wood-wind Organ in independent Swell-boxes. The following are the Couplers required for this Organ:—

#### COUPLERS TO WOOD-WIND ORGAN

- Brass-wind Organ...1st Subdivision. Union Coupler.
- Brass-wind Organ....1st Subdivision. Octave Coupler.
- Brass-wind Organ.....1st Subdivision. Sub-octave Coupler.
- Brass-wind Organ.....2nd Subdivision. Unison Coupler.
- Brass-wind Organ....2nd Subdivision. Octave Coupler.

Although all these Couplers are not absolutely necessary to the true office the Wood-wind Organ fulfils in our tonal scheme, it must be obvious that when the massive tonal forces furnished by the unique stop-appointment of the Brass-wind Organ are considered, most remarkable compound tonal effects, glowing with colored brilliancy or rolling in sombre dignity, can be produced through their skillful, and judicious use.

On referring to the contrasting stop-apportionments of the Subdivisions of the Organ now under consideration, it will be observed that the sixteen stops forming the First Subdivision are, with only two exceptions, of the labial class; while the thir-

teen stops forming the Second Subdivision are, with four comparatively unimportant stops, of the lingual class. This arrangement — characteristic of our system — demands a different treatment so far as the introduction of harmonic-corroborating voices is concerned. In the First Subdivision the voices produced by all the more important labial stops are naturally deficient in harmonic over-tones. Such being the case, it is necessary, to prevent sameness and heaviness in the massing of double and unison tones, to furnish a sufficient volume and variety of harmonic-corroborating voices. This we have provided by the introduction of the GEDECKTQUINTE,  $5\frac{1}{3}$  ft., the GEDECKT-TIERCE,  $3\frac{1}{5}$  ft., and the CORNET, VI RANKS, supplimented by the HARMONIC FLUTE, 4ft., and the PICCOLO, 2 ft. The CORNET, which is of great importance, should be composed as follows, and, preferably, arranged to draw in Sections of three ranks:—

#### FIRST SECTION

OCTAVE .....	Metal. 4 Feet
TIERCE .....	Metal. $3\frac{1}{5}$ "
TWELFTH .....	Metal. $2\frac{2}{3}$ "

#### SECOND SECTION

SEPTIME .....	Metal. $2\frac{2}{7}$ Feet
FIFTEENTH .....	Metal. 2 "
NINETEENTH .....	Metal. $1\frac{1}{3}$ "

Beyond the selection of the pitches of the several ranks of this CORNET, the most important question is that respecting their desirable tonalities. A careful study of the stop-apportionment of this First Subdivision, in which the CORNET is properly placed, will surely lead the expert in tonal matters to decide that the voices of such a compound stop should contrast with those of the more important stops in the Subdivision, and, accordingly, become timbre-creating. In considering the stops desirable to form the different ranks, it must be borne in mind that, as a harmonic-corroborating stop, the entire CORNET must be of a refined and carefully regulated quality of tone; and that each rank must be less assertive as it is higher in pitch, and finely regulated to be slightly softer in voice as it ascends the scale.

For the First Section, we suggest the adoption of small-scaled GEMSHORN ranks, the proper voices of which will both contrast and mix well with the rich Flute-work of the Subdivision. For the Second

Section, we suggest the adoption of ranks of small-scaled VIOL pipes, softly voiced so as to be less assertive than the GEMSHORN ranks of the First Section. Such a divided stop, if artistically voiced and scientifically regulated, would prove of the highest value in registration. This must be evident to every one who has studied tone-production in the Organ.

The Second Subdivision, being extremely rich in lingual stops, which yield voices of a compound character, more or less replete with natural harmonic overtones, does not call imperatively for the introduction of a compound harmonic-corroborating stop, such as that just set forth in connection with the First Subdivision. This, however, does not mean that such a compound stop — preferably of Flute-tones — would be of no value. But in an instrument of the size at present contemplated it may be omitted. In this Subdivision there are three harmonic-corroborating stops; namely, the CLARIBEL FLUTE, 4 ft., the FLAUTINO, 2 ft., and the unique CLARINETTO QUINTA,  $5\frac{1}{3}$  ft. The introduction of the last named lingual stop, which in pitch belongs to the 16 ft. harmonic series, will in combination with the CONTRAFAGOTTO, 16 ft., the CONTRA-OBOE, 16 ft., and any of the unison orchestral stops, be productive of some remarkable tonal effects of a complex character hitherto unheard in connection with the Organ.

#### BRASS-WIND ORGAN

In the General Principles of tonal appointment, set forth in Article VIII of the present series, we clearly define the nature and office of the Brass-wind Organ according to our advanced system. In those Principles we state that this office is to provide, as fully as practicable, and place at the ready command of the performer, the organ representatives of the Brass-wind instruments of the grand orchestra. We also state that although no lingual stops save those yielding Brass-tone are desirable in this Organ, it is necessary that certain labial stops shall be introduced to provide the performer, through artistic registration, with the means of producing a great variety of contrasting tonalities in the Subdivisions. We conclude by saying that it will be realized that the principles involved in the stop-apportionment of this powerful Organ are consistent with those controlling the apportionments of the Organs already

described. Unless such were the case it would be impossible to render the complete instrument a united work of tonal art. Consistent with our clearly defined system, the stop-apportionment of this Organ, commanded by the Fourth Clavier, is disposed in two contrasting Subdivisions, separately endowed with powers of tonal flexibility and expression by being inclosed in special and separate Swell-boxes.

**BRASS-WIND ORGAN**  
**FULLY EXPRESSIVE—COMPASS CC**  
TO  $c^1$ —61 NOTES.

**FIRST EXPRESSIVE SUBDIVISION**

Inclosed in Swell-box No. 4

- |                          |        |         |
|--------------------------|--------|---------|
| 1. BOURDON .....         | Wood.  | 16 Feet |
| 2. HORN DIAPASON .....   | Metal. | 8 "     |
| 3. ROHRFLÖTE .....       | Wood.  | 8 "     |
| 4. WALDFLÖTE .....       | Wood.  | 4 "     |
| 5. FLUTE A BEC .....     | Metal. | 2 "     |
| 6. CONTRA-TROMBA .....   | Metal. | 16 "    |
| 7. OPHICLEIDE .....      | Metal. | 8 "     |
| 8. ORCHESTRAL HORN ..... | Metal. | 8 "     |
| 9. ORCHESTRAL TRUMPET .. | Metal. | 8 "     |
| 10. TROMBA .....         | Metal. | 8 "     |
| 11. TROMBA CLARION ..... | Metal. | 4 "     |
| V. TREMOLANT             |        |         |

**SECOND EXPRESSIVE SUBDIVISION**

Inclosed in Swell-box No. 5

- |                           |        |           |
|---------------------------|--------|-----------|
| 12. STENTOPHONE .....     | Metal. | 8 Feet    |
| 13. TIBIA CLAUSA .....    | Wood.  | 8 "       |
| 14. DOPPELROHRFLÖTE ..... | Wood.  | 8 "       |
| 15. GRAND CORNET .....    | Metal. | VI. Ranks |
| 16. DOUBLE TROMBONE ....  | Metal. | 16 Feet   |
| 17. TUBA MAGNA .....      | Metal. | 8 "       |
| 18. TROMBONE .....        | Metal. | 8 "       |
| 19. TROMBONE QUINT .....  | Metal. | 5½ "      |
| 20. TROMBONE OCTAVE ..... | Metal. | 4 "       |

**AUXILIARY STOP**

- |  |         |
|--|---------|
| 21. CONTRA-TROMBONE (from Pedal Organ) |         |
| Metal.                                 | 32 Feet |

The stop-apportionment of this assertive Organ in both its Subdivisions, follows the method set forth in the Wood-wind Organ, in its special relation to the grouping of stops of an imitative orchestral character. It will be observed that our fundamental principle of tonal contrast has been strictly observed; and that this dominant Organ is more pronounced in this direction than any of the other manual Organs. This is due to the great assertiveness of the lingual stops representing the powerful Brass-wind instruments of the orchestra. As in the Organs already considered, the contrasting Subdivisions with their separate powers of

tonal flexibility and expression, give to this Brass-wind Organ a commanding office on its special clavier, with a power and capacity for grand effects of orchestral coloration that are impossible of production on a single clavier of any Organ hitherto constructed. This statement may seem extravagant; but one question may be asked in proof thereof. In what Organ in existence can be commanded by a single uncoupled clavier such a stupendous combination of one-family tone as is provided, in the Second Subdivision, by the CONTRA-TROMBONE, 32 FT., DOUBLE TROMBONE, 16 FT., TROMBONE, 8 FT., TROMBONE QUINT, 5½ FT., and TROMBONE OCTAVE, 4 FT. Let the musician organist add to these five powerful stops, the GRAND CORNET, VI. RANKS, and try to realize, in imagination, the tonal possibilities combinations of these six stops could furnish under artistic registration; bearing in mind that there are eleven ranks flexible and expressive in their voices, and only one of stationary tone; that one forming a grave background upon which can be thrown wonderful effects of tonal coloring. Such effects are not necessarily confined to the present Organ; for, by simple coupling, they may be brought on any of the other claviers, to be combined with the special voices thereby commanded. Imagine these six stops added to the full First Organ, and the effects produced in masses of light and shade through the agency of compound flexibility of tone and powers of expression. These remarks touch only the fringe of the great subject thus opened.

As we have said with regard to the value of the Wood-wind Organ, so we emphatically assert with regard to the value of this Brass-wind Organ; that it depends primarily on the excellence of its imitative voices; and secondarily, and to a considerable extent, upon the tone-building and sympathetic blending qualities of the associated unimitative voices. It may be said, however, that the stops yielding imitative and assertive Brass-tone require the assistance of labial stops in a much less degree than those yielding the other imitative orchestral tones. Such being the case, it behooves the Specification writer to pay the greatest attention to the matter of tone in all the imitative stops of the Organ under consideration. He should in no way depend upon what an organ-builder may feel inclined to give him: he must carefully de-

scribe, in the clearest language possible, the proper quality of voice each stop must yield; and secure his right to reject any stop or stops which do not come up to his specified standard. He must assist the voicer, to the utmost of his ability, in securing the required tone in every case. This calls for considerable knowledge of the different orchestral instruments and the most desirable qualities in their voices for imitation; and also of what is possible of production by lingual stops, so far as skill in their formation has reached up to the present time. There is still room for the desirable improvement in several directions, including proper wind-pressures and other voice-controlling factors.

Of the labial stops of the Second Subdivision it is only necessary to describe the GRAND CORNET, for it differs widely in its tonality from the other compound harmonic-corroborating stops already described. Associated with such powerful stops as the TUBA MAGNA and the TROMBONE family it is necessary for this CORNET to be singularly assertive in its tones. Its office in combination is to impart a mysterious complexity and richness to the voices of the lingual stops, without disturbing their special qualities: accordingly, Pure Organ-tone alone can be resorted to for the purpose. All the ranks of this CORNET should be formed of DIAPASON pipes of slightly varying scales. The composition of the stop is given below, and, as in the case of the CORNET in the Wood-wind Organ, it is arranged to draw in two Sections of three ranks each.

#### FIRST SECTION

QUINT .....	Metal.	5 $\frac{1}{3}$	Feet
TIERCE .....	Metal.	3 $\frac{1}{5}$	"
SEPTIEME .....	Metal.	2 $\frac{2}{7}$	"

#### SECOND SECTION

OCTAVE .....	Metal.	4	Feet
TWELFTH .....	Metal.	2 $\frac{2}{3}$	"
FIFTEENTH .....	Metal.	2	"

As the CORNET is formed of ranks of large-scaled pipes yielding powerful voices, this division into two Sections, belonging to different harmonic series, is highly desirable, allowing them to be used separately or together as varied registration is resorted to. The First Section belongs to the 16 ft. harmonic series and the Second Section to the 8 ft. series. When drawn together they form a very full compound harmonic-corroborating stop, suitable to be

used with the full Subdivision, or with the lingual stops only. The division renders the CORNET extremely valuable in registration and tonal coloration. Indeed, it would be desirable for the three ranks of the First Section to be arranged to draw separately as well as collectively, thereby rendering seven tonal changes possible. It is less desirable to carry out the same arrangement in the Second Section.

Regarding the present Organ, what has been said in Article VIII. is sufficient to guide the Organ Architect and Specification writer in matters relating to its stop-apportionment and its necessary powers of flexibility and expression. Accordingly, it is unnecessary to further comment on its general appointment here.

Although in the present scheme we have advisedly confined the stop-apportionments to the pedal and four manual claviers, it may be deemed desirable in the future, as in the past, to introduce in very large instruments a fifth manual clavier, which shall command what has been commonly designated the Solo Organ. We do not recommend the introduction of the inconvenient fifth manual clavier; but we give our views as to the stop-apportionment of a Solo Organ in Section VIII. of General Principles, given in Article VIII. of the present series, so that there shall be no misunderstanding regarding our system of stop-apportionment.

#### THE ANCILLARY STRING ORGAN

Under the heading of General Principles, set forth in Article VIII., general matters relating to the String Organ and other Ancillary Organs are touched upon as fully as space permitted. Here we may confine our remarks to the adequate and artistic stop-apportionment of the Organ, following the system we inaugurated in the first String Organ ever inserted in an organ. In the present scheme we have endeavored to furnish tonal resources to meet every call that could be properly made in reproducing the various striking effects produced by the stringed and bowed instruments of the orchestra. And we commend the stop-apportionment to the serious consideration of the Organ Architect, assuring him that the poor and unscientific attempts that have been recently made to provide a String Organ, by merely grouping a few ranks of pipes of 8 ft. pitch only, are absurd and absolutely inartistic and insufficient.

### THE ANCILLARY STRING ORGAN FULLY EXPRESSIVE — COMPASS CC

TO c<sup>4</sup>—61 NOTES.

Inclosed in Swell-box No. 6

- |                                  |                     |                   |
|----------------------------------|---------------------|-------------------|
| 1. CONTRABASSO (Orchestral)      | Wood.               | 16 Ft.            |
| 2. VIOLIN DIAPASON               | Metal.              | 8 "               |
| 3. VIOLONCELLO (Orchestral)      | Metal.              | 8 "               |
| 4. VIOLONCELLO SORDO             | Metal.              | 8 "               |
| 5. VIOLA                         | (Orchestral) Metal. | 8 "               |
| 6. VIOLA SORDO                   | Metal.              | 8 "               |
| 7. VIOLINO                       | (Orchestral) Metal. | 8 "               |
| 8. VIOLINO SORDO                 | Metal.              | 8 "               |
| 9. VIOLINO VIBRATO (Tuned sharp) | Metal.              | 8 "               |
| 10. VIOLA DA GAMBA               | Metal.              | 8 "               |
| 11. VIOLA DA GAMBA (Tuned flat)  | Metal.              | 8 "               |
| 12. VIOL QUINT                   | Metal.              | 5 $\frac{1}{3}$ " |
| 13. VIOLETTA                     | Metal.              | 4 "               |
| 14. GEIGENOCTAV                  | Metal.              | 4 "               |
| 15. VIOL TIERCE                  | Metal.              | 3 $\frac{1}{5}$ " |
| 16. VIOL TWELFTH                 | Metal.              | 2 $\frac{2}{3}$ " |
| 17. VIOL FIFTEENTH               | Metal.              | 2 "               |
| 18. VIOL CORNET . (Sordo)        | Metal.              | V. Ranks          |
| VI. TREMOLANT.                   |                     |                   |

Furnished with such a scientifically and fully stop-apportioned Organ as is set forth above, and realizing that, in its complete form or in any desired stop registration, it can, at his will, be brought on any one or more of the claviers and be controlled by any of the Expression levers, the organist, if he is a musician skilled in orchestration, cannot fail to realize the inexhaustible musical resources this String Organ places at his disposal. Resources that, even at this late date in the annals of the art of organ-building, no organ in the world can furnish or even approach.

There is no Division of the Concert-room Organ which in its stop-apportionment demands more care and skill on the part of the pipe-maker and voicer than that now under consideration. It admits of no half-way work: it can only be a pronounced success or a tonal failure. So far as our experience extends, we regret to say we have not heard a truly satisfactory imitative VIOLINO or VIOLONCELLO in any organ constructed in this country. The resort to the ridiculously small scales, beloved of organ-builders on account of their saving in expensive metal (preferably tin), which is only about half of that which is required for properly scaled imitative string-toned stops, is to be condemned. To obtain the full and richly colored tones demanded in the stops closely imitating the voices of the orchestral Violin, Viola, Violoncello, and

Double Bass, liberal scales are absolutely necessary, as has been proved by the practice of the late Edmund Schulze, of Paulin-zelle, and William Thynne, of London: the latter one of the most, if not the most, artistic of the voicers of string-toned stops of the nineteenth century. He favored a scale for the CC, 8ft., pipe of his celebrated VIOLE D'ORCHESTRE measuring 3.13 inches in diameter, developed on the ratio 1 : 2.519, halving on the nineteenth pipe. He used a slightly larger scale for his beautiful VIOLONCELLO, 8 FT. It is essential that the voices of the VIOLINO, VIOLA, and VIOLONCELLO, and their variants, shall be as distinctive in tone as are the corresponding orchestral instruments. The wood VIOLA, 8 FT., and VIOLON BASS, 16 FT., of Schulze, and the metal VIOLE D'ORCHESTRE, 8 FT. and VIOLONCELLO, 8 FT., of Thynne are matchless stops. A complete String Organ formed of this class of stops would be a revelation in the organ world.

It is essential to the proper tone production of the String Organ that its Swell-box be so constructed as to provide the performer with the means of imitating, as closely as practicable, the range of expressive effects produced by the String forces of the orchestra. The Organ Architect and Specification writer should study the range of the tones of these forces, from their softest *pianissimo* to their loudest *fortissimo*, and endeavor to provide for a similar range through means of the Swell-box. They will do well to avoid the present style of swell-box construction, born of ignorance and a want of artistic taste and feeling, which substitutes tone annihilation for the refined and effective *pianissimo*. At all times the sounds of the inclosed pipe-work must be perfectly clear and pure; just as are those of the instruments in the orchestra, where annihilation of sound is never approached, however softly the muted string instruments may speak. This, surely, must be evident to every thoughtful musician. The following are the two series of Couplers required for the Ancillary String Organ:—

#### CLAVIER COUPLERS

Coupler connecting String Organ with Grand Organ Clavier.

Coupler connecting String Organ with Accompanimental Organ Clavier.

Coupler connecting String Organ with Wood-wind Organ Clavier.



Coupler connecting String Organ with Brass-wind Organ Clavier.

#### EXPRESSION LEVER COUPLERS

Coupler connecting String Organ Swell-action with Expression Lever No. 1.

Coupler connecting String Organ Swell-action with Expression lever No. 2.

Coupler connecting String Organ Swell-action with Expression lever No. 3.

Coupler connecting String Organ Swell-action with Expression lever No. 4.

Coupler connecting String Organ Swell-action with Expression lever No. 5.

Coupler connecting String Organ Swell-action with Expression lever No. 6.

Of all Ancillary Organs which call for introduction in the Concert-room instrument, the String Organ will hold the most prominent place. Indeed, without one artistically and scientifically stop-apportioned no Concert-room Organ can claim to be considered a sufficient and suitable instrument for the work it has to do. As a floating-Organ, capable of being connected, immediately, and at the will of the performer, with any clavier; there to be played alone or in combination, and with compound expression, with the tonal forces commanded by the clavier, its value cannot be overrated.

On the examination of the stop-apportionment of the String Organ, it will be observed that the stops representing the Violoncello, Viola, and Violin of the orchestra are duplicated; the first class representing these instruments played *forte*—the VIOLONCELLO, VIOLA, and VIOLINO—and the second class representing the instruments played *con sordine*—the VIOLONCELLO SORDO, VIOLA SORDO, and VIOLINO SORDO. To these is added the VIOLINO VIBRATO, softly voiced, and tuned a few beats sharp, so as to impart an expression of nervous power to a full combination, such as is observable in the massed tones of the full string forces of the orchestra. The CONTRABASSO, 16 ft., to be formed of covered wood pipes, of a small scale, from CC to F sharp, and from G to c' in open pipes: all to be voiced to imitate the tones of the orchestral Double Bass. All the octave and mutation stops to be of small scales, voiced to yield singing tones of an unimitative, refined, and perfect mixing string quality. The VIOL CORNET to be formed of pipes of very small scale, voiced to yield refined VIOL ORGAN-tones. The

following is a desirable composition for this harmonic-corroborating stop.

CC to BB . . .	15—17—19—22—26
C to B . . .	12—15—17—19—22
c' to b' . . .	8—12—15—17—19
c <sup>2</sup> to c' . . .	1—8—10—12—15

The value and tonal effect of this important stop depend very largely upon the artistic and scientific manner in which its ranks and breaks are voiced, and graduated in strength of tone according to the laws of musical sounds. As the proper imitative voices of all the important string-toned stops are naturally somewhat rich in harmonics, it is desirable to voice the VIOL CORNET very softly. It will only be used in registration of a full character. The three mutation stops must also be of small scales, and voiced to yield soft tones, the VIOL TIERCE, 3½ ft., in particular being kept specially subdued in tone. The Specification writer must give explicit directions in relation to the voicing and regulating of the harmonic-corroborating stops; for organ-builders, as a rule, do not exercise sufficient study and care in this direction.

#### THE ANCILLARY PERCUSSION ORGAN

Differences of opinion obtain to-day respecting the introduction of sounding stops beyond those speaking by wind, in the true Concert-room Organ, the nobility and dignity of which should be studiously maintained. While we protest against the introduction of anything of a clap trap and ridiculous character, we venture to think that not only can there be little exception taken to such percussion stops as those introduced in this Ancillary Organ, but that they can, when judiciously and artistically used, be productive of many legitimate and pleasing tonal effects. When strongly imitative, the HARP, in particular, may be introduced in delicate combinations with artistic results. The same may be said of the CELESTA. With reference to the CARILLON, we strongly recommend that it be considerably increased in compass beyond that adopted up to the present time. Not only would this extension be valuable in combination with labial stops, but it would render it possible to perform on this stop the fugues and other compositions written for and played on the great Carillons of Belgium by Van den Gheyn and other great

carillonneurs. True bell-music could thus be performed on the organ. That bell passages can be introduced in organ music with good effect has been proved.

#### PERCUSSION ORGAN FULLY EXPRESSIVE—SPECIAL COM- PASS

Inclosed in Swell-box No. 7.

- |                       |               |
|-----------------------|---------------|
| 1. CARILLON . . . . . | Tubular Bells |
| 2. HARP . . . . .     | Wood Bars     |
| 3. CELESTA . . . . .  | Metal Plates  |

As in the case of the wind-sounded stops of the organ, the value and beauty of these percussion stops depend primarily on the purity and clearness of their tones; and, secondarily, on the perfection of their tonal control. Unless these essential conditions are established, the introduction of percussion stops is to be condemned in the Concert-room Organ, or, indeed, in any organ intended to be artistic and refined in tone. They may, however, be introduced in any crude form in the miserable instrument known as the "Unit Organ"; in which every canon of true organ tonal appointment is outraged through ignorance on the one hand and trade interests on the other. It is usual for percussion stops to be inserted in Swell-boxes belonging to some of the manual Organs, but we strongly advise their forming an Ancillary Organ, and in a special Swell-box, as here set forth so that they can be coupled to any desirable clavier, adding greatly to their value in combinational and solo effects. The action striking and damping these stops must be of the most effective form; otherwise they had better be omitted. Inartistic work has hitherto been much too common in the construction of the Concert-room Organ.

As an Ancillary Organ, the following Couplers are desirable:—

#### CLAVIER COUPLERS

Coupler connecting Percussion Organ with Second Clavier.

Coupler connecting Percussion Organ with Third Clavier.

Coupler connecting Percussion Organ with Fourth Clavier.

#### EXPRESSION LEVER COUPLERS

Coupler connecting Percussion Organ Swell-action with Expression Lever No. 2

Coupler connecting Percussion Organ Swell-action with Expression Lever No. 3

Coupler connecting Percussion Organ Swell-action with Expression Lever No. 4

Coupler connecting Percussion Organ Swell-action with Expression Lever No. 5

The Couplers connecting the Percussion Organ with the three claviers will be found sufficient for all calls that are likely to be made, but a Coupler connecting it also with the First Clavier may be added if considered desirable.

Although only two Ancillary Organs are introduced in the present tonal scheme, there are others which are of great importance and deserve consideration on the part of the Organ Architect and Specification writer. Chief of these is the Harmonic Organ, full particulars of which will be given in the following Article XI., devoted to the subject of the Ancillary Organ — the first essay on the subject ever attempted in the literature of the organ.

Before leaving the consideration of the Concert-room Organ, we recommend the interested reader to turn back to pages 430-1 of the October issue, and carefully examine the perfectly balanced Tonal Scheme there set forth; the materials of which have been apportioned throughout all the Divisions and Subdivisions of the Organ. Let him realize the fact that of the one hundred and forty-four stops there are not two of the same tone of voice; that there is not a single *manual one borrowed or derived by extension*; and not a single one of short compass. Accordingly, here are provided materials for a musical instrument as exalted in its tonal structure, as the so-called "Unit Organ" and the almost as miserable "Extension Organ" are degraded in their unscientific, inartistic, and insufficient tonal appointments. What is to be the fate of the noblest and the grandest musical instrument invented by man? Is it to be left to ignorance and money-grubbing to complete its ruin?

#### COMPASS OF THE STOP APPORTION- MENTS

In legitimate and artistic organ-building, in which deriving or borrowing of stops is not resorted to, no stop-apportionment that is not subject to coupling in the octave need have a compass beyond that of the clavier which commands it. The octave coupling we here allude to is that between claviers; for we are strongly opposed to the common practice of octave coupling on the same clavier. It is inartistic and unscientific so far that it gives undue prominence to the

octave toné; which in all properly balanced compound musical sounds should be subordinate to the foundation or unison one. It is true that this undesirable coupling is beloved by organists who are fond of piling up musical noise; but it is, nevertheless, an undesirable thing, and the highly cultivated artist will not resort to it. Coupling in the octave between contrasting Tonal Divisions or Sub-divisions is quite another thing; for through it the performer can adjust the octave tone or tones, either in analogy or contrast, to blend perfectly with the voices of the unison stops speaking in the Division

on which he is playing. Such octave coupling is of great importance in registration.

In the Grand Organ it is unnecessary to extend the compass of its stop-apportionment beyond that of the clavier, for it is not likely to be coupled to any other Organ in the octave. No Ancillary Organ requires to have an extended compass. The Accompanimental Organ, Wood-wind Organ, and Brass-wind Organ are to have a compass of seventy-three notes, except in the case of their compound harmonic - corroborating stops, which will have the standard compass of sixty-one notes.

*(To be continued)*

## An Open Challenge

**I**S THE UNIT defensible? Do you know? Do we know? Does anybody definitely know so that he or she can answer yes or no with definite assurance that no further facts or arguments can be brought to bear on the subject and upset the answer given? From all that is being said and thought on the subject of the Unit vs. the Straight, it would seem that there are some arguments on both sides, and that circumstances do alter cases.

Very well; but this gets us nowhere. The thought presented by Mr. R. P. Elliot of Chicago is thus far the only answer that has been made one way or the other. Is the Unit defensible on financial grounds alone? Norman Angel said a great war in the twentieth century would be impossible and "proved" it on financial grounds in his notable book of a decade or so ago. It had to be all un-proved later. If, as Mr. Elliot says, a Unit cannot be built for less than \$15,000., and even then is only a "modest" size instrument, can the system be defended at all?

Let us grant, as Mr. Elliot points out, that in such cases where there is not room for a hundred registers, it is better, if there be money enough, to have fifty registers fully unified than to have only fifty registers straight. But is there a single other circumstance in which the builder of a Unit can defend his taking the purchaser's money on any other ground than that he wants it?

Mr. Audsley has condemned the whole Unit business with bitterness — such as he only can command — but some of the rest

of us are not so sure that it is to be thus condemned. We are trying to give its advocates a fair chance to state any extenuating circumstances. Mr. Elliot has stated one; is there another? If there be no other, then every organist in America will read it as his clear duty to condemn the building of Units and prevent the purchase of Units excepting under that one condition. If the players do not defend their own future and insure the persistent progress of their instruments, who will do it?

We make a change in our original "Invitation" and alter the prices to \$15,000., \$30,000., and \$50,000. Can the Unit be defended at those prices? This was an Invitation originally; it is a Challenge now. It may become something else in another three months. The organ players, whose artistry, whose literature, whose income, whose standing in the community of professions, all depend upon their instruments, are mightily in earnest on the subject of organ building. Players who thoughtlessly condemn builders for not furnishing \$30,000. quality on \$20,000. contracts, or \$20,000. quality on \$10,000. contracts — such players are unjust to the builders, and uninformed. But players who are satisfied with make-shifts and who endorse the purchase of inferior instruments, are equally undesirable members of the profession. Let us get correct information first, and then fight with every ounce of our energy for the best our money can buy. If the Unit is the thing, let us fight for it. We want the facts now.

## THE "OPEN INVITATION"

R. P. ELLIOT

WE HAVE all read with interest the "Open Invitation" on page 440 of the October issue. There is nothing we as a company or I as an individual can do under that challenge.

In the first place, when it comes to a comparison between a strict unit organ and a strict straight organ, probably Wurliitzer alone builds nothing but unit organs and unit orchestras, and I don't know anyone today who builds absolutely straight organs without at least extension, unified or "augmented" pedals. Nearly all of the work we do is in between, although we do build straight organs upon occasion and unit organs or unit orchestras upon occasion.

In the second place, no builder of quality instruments can build an organ at \$2,000.\* straight, unified, or otherwise today. An organ or a unit at \$5,000. has limited capacity. A modest size unit can be built for \$15,000. or a fair size organ.

In the third place, we, as builders of all good types of organs, and prepared to recommend, design, and build according to the requirements of each case, nearly all of our work being of the sound unified type, wouldn't be prepared to enter into a debate on the merits of the unit organ as opposed to the straight organ, since we are equipped to build either, and since the greater part of our work utilizes the best features of both types.

You doubtless know, and I think the point has been brought out in your pages, that

\* I have before me three specifications, submitted a year ago to a purchaser, covering organs of 8, 10, and 11 stops, at \$2,400, \$2,500, and \$2,500. respectively.—Ed.

correct unification is not a cheapening process. I think you would agree with Marcel Dupre, who was here last week, that such a "beautiful organ" (as he repeatedly called it) could not have been built in Kimball Hall except by unification of six of the thirty-one sets of pipes in the main organ. In a large and increasing number of instances an adequate instrument can be provided only in this way.

There are fields for the strictly unit instrument, in the theater and in the teaching or practice studio. Occasionally an auditorium or a church may use one advantageously. There are places, such as the Wanamaker store in Philadelphia, where there is room for a straight organ and money to pay for it, and in such a case there is presumably no objection to putting in all the pipes for all the notes of all the stops, aside from the doctrine of use. They are not needed, and therefore they are not desirable, and the insertion of all of them causes the organ to occupy a great deal of space or reduces their speaking room. Anyone knows that better musical results are obtained from a chorus of the size and character of the Musical Art Society or the Schola Cantorum than from a chorus of several hundred singers. Any musician would rather listen to Sir Henry Wood's orchestra than to the combined orchestras of the leading conductors of England. Any conductor knows that he can handle an orchestra properly grouped around him better than one of several times its size, providing no additional tone colors and possessing no advantages over the normal orchestra.

I know many arguments for the unit in ITS PLACE, and I know none for the straight organ as against an organ intelligently unified.

## The Terms

### THREE COMPETITIVE SPECIFICATIONS

\$15,000.—\$30,000.—\$50,000.

I. Three such specifications to be entered by a builder of units, and three similarly by a builder of straights, the latter builder to be first approved by both the unit builder and THE AMERICAN ORGANIST, and each builder to be represented in the discussion by any person or persons he himself shall choose, their identity to be published or kept secret by the Editors at the discretion of the builders themselves;

II. Each of the two builders represented to furnish to THE AMERICAN ORGANIST a written statement that he will in good faith build at the respective prices named, any of the instruments he specifies, for any and every intending purchaser who shall make the usual demands upon him to do so and furnish the usual guarantees of good faith on their part, such intending purchasers to make such demands and furnish such guarantees within four months of the beginning of this discussion, such date of beginning to be agreed upon by both the builders represented;

III. In event of the failure of either builder to contract in good faith as above, should such contract be proffered, THE AMERICAN ORGANIST shall be at liberty to publish in three consecutive issues a plain statement of such failure, giving at the same time the builder's reasons for refusal should he so desire it;

IV. Each of the two builders to be free and unrestricted in his debating of the merits of his own specifications and the demerits of the competing specifications, THE AMERICAN ORGANIST binding itself to print their discussions exactly as submitted, to the extent of a maximum of four pages of ten-point type by each builder for twelve issues, consecutively or alternately as shall best suit the convenience of the builders themselves in furthering the discussions;

V. The discussions to be open to any additional persons or firms in America under the editorial supervision of THE AMERICAN ORGANIST for the sole purpose of insuring fair and truthful and courteous discussion of fact or theory, such additional contributions, in case of any dissatisfaction with the decisions of THE AMERICAN ORGANIST, to be under the supervision of a committee of three, one to be appointed by each of the two builders and one by THE AMERICAN ORGANIST;

VI. It is agreed by each of the two builders and by THE AMERICAN ORGANIST that the sole purpose of this discussion is to further an understanding and acceptance of the truth in regard to the uses of the two schools of organ building, and that the committee above named shall be empowered to over-rule any decision of the Editors of THE AMERICAN ORGANIST should such decision be judged unfair by either of the two builders concerned;

VII. THE AMERICAN ORGANIST agrees to accept any builder of units in U. S. A. as the first party to this discussion, provided only that he has been building units in such number and size as to qualify him to represent fairly the unit building industry in America.

NOTE: It is suggested that Traps be left entirely out of consideration.



# THE CHURCH

## How I Succeed in Church Work

KATE ELIZABETH FOX

FROM the title of this article one would suppose it was written with the women of the profession in mind. This is indeed true, but as I write, my mind's eye is upon those of the opposite sex—including music committees, clergy, etc., with whom I have come in contact as an organist.

The question has often been asked me, if the fact of my being a woman has been an obstacle to success. Personally, my answer is decidedly, No. I do not mean by this that the path is easy. The success I have attained has been through perseverance and hard work.

From my earliest recollection my greatest desire was to play the organ, and, as my sisters reminded me in after years, I used to say that "if I could not play like a man, I wouldn't play at all." I might add here that in every position I have held I have succeeded men. From the time I was eleven years of age I have been closely associated with the clergy and consequently lack the fear and awe of them which, unfortunately, so many organists, men as well as women, seem to have. On the whole my dealings with the ministers of the church have been most satisfactory and often inspirational, with one exception—and it was not long before he came around to my way of thinking.

There must be cooperation—weekly meetings to discuss the services, hymns, appropriate times for cantatas and special services. In the Episcopal Church it is easier to plan ahead, being guided by the regular seasons of the year and following the teachings of the day, but in other denominations one is guided, largely, by the text of the sermon. While engaged in a Presbyterian Church it was the Pastor's custom to give me his text a week or two

ahead and the choice of music was left entirely to my judgment.

In an Episcopal Church, when I first went there, my rector said, "We will use the regular 'order of morning service' but you can do whatever you wish in a musical way in the evening." Consequently, I was most happy and could plan as far as a year ahead. One thing discouraging to many organists is the "yearly contract." One no sooner gets started when he or she wonders "how long it will last." This of course is not an incentive for the best work. Personally, I dislike the idea of a contract. All things considered, conditions between the organist and authorities of the church should be such as to make it unnecessary.

When engaged in another position, the chairman of the music committee, a prominent lawyer, said, "I am fond of music but know nothing whatever about it. We have confidence in you and as long as you do your work we shall have nothing to say." I had but one special meeting with the committee, and will add here that it consisted of three leading men of sterling qualities, who backed me upon every occasion. The reason for the meeting was primarily on account of the rector—a new man. It being his first charge, he thought he was especially "sent," and nothing had ever been done, and he was going to give a "few shocks." He tried a few, and also one on me; but it didn't turn out as he had expected, and after a good "straight talk from the shoulder"—such as might be expected from a man—he completely changed his tune and did not try to interfere with the work again.

We met each week to discuss plans and I did usually as I pleased. It is a wise man who first studies the local situation upon entering a new field.

I find so many women who do not like to oppose—even though they know they are right—for fear of losing their positions, instead of being firm and decided, as most men are, although I have met many “weak-kneed” men who are afraid to call their soul their own and therefore not much credit to the profession.

I once had an experience with a Bishop. The rector happened to be away and a well-known and eloquent Bishop had been invited for a special service. I was given a general idea and prepared a good music program and through the generosity of one of the parishioners had a very nice service list printed for the occasion. It was our custom to print the name of the preacher—special or otherwise—on the front page. This was done and the rest left for the words of the music.

Sometime previous to the service the Bishop came into the church and I was glad of an opportunity to discuss the order of service with him. He asked what our plans were, whereupon I presented him with the service list and told him we should be glad for any suggestions and were willing to do as he wished.

He looked over the service and said nothing for a few minutes and then in a most hurt tone of voice, said,

“Well, where do I come in?”

I showed him where the word “sermon” was printed and said,

“I suppose after the hymn before the sermon.” His answer was,

“Well, I don’t see where there is room for any sermon.”

I then realized that HIS name was not printed opposite the word “sermon,” and pointing to the musical part, said, “Bishop, we will do just as you wish, but after the singing is ALL finished YOU will have time to talk for an HOUR.”

He immediately changed his tone and we decided to omit one short unaccompanied anthem and instead of the “HALLELUJAH CHORUS” (from the Messiah) as the beginning of the service—a most appropriate place for that particular service—we sang it as an offertory.

That pleased the good man and at the close of service he came especially to me and said,

“Well that was a fine service and I never expect to hear the “HALLELUJAH CHORUS”

sung better,” and from then on we became good friends.

This is but one of many similar instances with “lesser lights” and I mention this only to show that if organists would only put more “backbone into their work and stand on their own feet” they would succeed more often than not. One must needs be tactful. An old and revered teacher used to say, “Keep still and don’t talk.” This is good



CHURCH OF THE REDEEMER

Whose music Mrs. Fox has made famous in the rich suburban city of Morristown, N. J.

advice, but we must use judgment and there are times when we must assert our rights or lose our self-respect.

On one occasion some years ago, I was asked to play for a man who was ill. I was met by a member of the music committee and in the course of conversation said, “We don’t care for a woman organist; one cannot talk to them as to a man.”

I stood still and said, “WELL! I have been doing man’s work a long time, and if you have anything to say to me, SAY it as you would to a man! !”

He was somewhat amazed—he being, as he thought, a critic in matters pertaining to music, having sung as a young man in Sunday School. Nevertheless it did him good. After that he was most careful how he addressed me, and after my first service, was most anxious for me to play the following Sunday. The result was that I was engaged permanently and remained several years, and during that time I organized a “little girls’ choir”—the first in the town. This, together with a chorus choir, sang the services on Sunday.

At the time of my appointment in this particular church, another member of the committee said, “Do you think you can

handle the men of the choir?" I smiled and said, "I think so!" Shortly afterwards he said, "I think you are QUITE ABLE to manage the opposite sex."

I will add here that I have never had the slightest difficulty by treating all the members in a serious and businesslike way. I have received wonderful response and respect. One must be thoroughly in earnest and in sympathy with the work to get this, for singers, as a rule, are keen and quick to catch the spirit of the leader.

Some reasons for my success, aside from deep love for the music and services of the church, are that from my earliest childhood I have been associated with choirs. In dealing with members of my choir I strive to impress upon each one the sacredness of their work, their importance in the services and wonderful opportunity for altruistic ideals. Personal interest and contact are necessary things if one would be a successful leader and it is a great help to feel that

one's choir is loyal and that there is a strong bond existing between the two.

Another reason is that I never refused to play the most simple service anywhere, regardless of compensation. Consequently when the time came I had much of the necessary experience to fill good positions. For several years I held three positions—my regular Sunday position and the charge of two auxiliary choirs trained for special and week-day services—this, too, aside from teaching and keeping up my own studies. Later on I organized a chorus of men and women for the purpose of studying the larger sacred works and, in conjunction with my choir and well-known soloists, performed such works as "The Messiah" and "Elijah."

To my mind the day for "women organists" has arrived and the church offers greater opportunities than ever. The introduction of mixed choirs, and the training of children, have aided materially in strengthening the cause of women.

## Howard Robinett O'Daniel

WILLIAM ROCHE

**I**N THESE days of so many outside attractions that reach out on every side after the normal boy, Model 1923, the church that can boast of a good Boychoir is indeed fortunate. In fact, one hears on every hand that the day of the Boychoir is past. Many of the churches are doing away with the boys and substituting ladies, while others are using the ladies with the boys. The choirmaster is at his wits' ends, so to speak, to know what to do to keep his boys interested and in the choir.

In the midst of this depressing state of affairs, along comes "Good News from Philadelphia!"

What do you think of a choir's doing away with the ladies and putting boys in their places? Yes, and it's proving a success too. Has been a success for many years.

The choir to which I refer is that of the First Methodist Church of Germantown, Philadelphia. And the choirmaster is Mr. Howard Robinett O'Daniel.

Howard Robinett O'Daniel was born somewhere sometime; that's about all his biographer can say. It's as difficult to get personal information out of Mr. O'Daniel

as it would be to extract the wisdom teeth of a mad elephant — providing elephants have wisdom teeth and get mad about it. Though he is a most obliging gentleman in everything else, when it comes to doing the thing that would contribute to his own eternal fame, the biographer found him as unresponsive as a dead door-nail. Nevertheless we can say this, that he has held positions in St. Andrews, West Philadelphia; The Ascension, Trinity, Pottsville; St. Asaph's, Bala, and the First Methodist, Germantown. To make this brief sketch complete we can add, by special grace, that Mr. Howard Robinett O'Daniel was born April 26th, 1873, in the city of Philadelphia. Both he and Philadelphia have thrived nicely ever since.

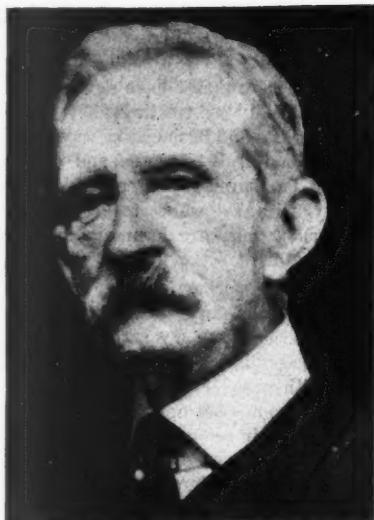
As stated already, the Boychoir of the First Methodist has been a success ever since it was organized by Mr. O'Daniel. The chief reason? Mr. O'Daniel, that's all. Do you know him personally? When O'D. drops in on you unexpectedly and is himself not half dead with pneumonia or typhoid or some other terrible calamity, it's as good as the best tonic you ever took. His chief business in life seems to be to radiate cheer

and happiness for everybody. What a blessing that is in a world as gloomy as ours is sometimes inclined to be!

I know Mr. O'Daniel well; met him as by a correspondence course through the joyful and yet serious article he wrote for these pages some years ago. My choir became friends with his choir. The upshot of it was that I had the pleasure of going with Mr. O'Daniel and his choir to their summer camp in Stone Harbor, N. J., the past year. I have also visited him and his choir in Germantown. I have two eyes and the same number of ears, and I kept them all open whenever I was with O'D. and his choir — and it takes just about twice that many eyes and ears to really get the benefit of all that is going on within the range of this human dynamo, and his little dynamettes.

In the first place, Mr. O'Daniel holds the love and respect of every one of his boys, and this is absolutely essential for the kind of success he has achieved as a choirmaster. He has himself entered the ministry of church music moved by an intense interest in it, to make it a vital part of the service, and give it a vital message to carry. He has transmitted this spirit to his boys. They believe that the service is the thing and that it must "go" — that it is up to them individually and personally to make it "go". And it does. There is a pride in the choir of the First Methodist. The boys speak of it as "Some Choir", and it is the spirit of the mob to keep it on this proud level.

O'D., as the boys call him, knows each one of them personally, knows their dispositions, how they live at home, where they



THOMAS INMAN

Male Alto with Mr. O'Daniel's choir, in his 75th year, has been singing for 63 years in Boychoirs, for the past 25 years with the First Methodist, Germantown

came from, and, of equal importance, he knows their parents personally. The summer camp is a great help. It gives the boy something to think about and wish for from January on, and something to glow over from September and thereafter.

This summer camp is a fine one; the choir is fortunate. Not only is it a splendid place but St. Mary's Choir House is splendidly equipped for the boys, and there is the wonderful beach which is a delight to young and old. I shall never forget one night at the



THE O'DANIEL CHOIR

Looking sedate — and perhaps feeling foolish



HOWARD ROBINETT O'DANIEL

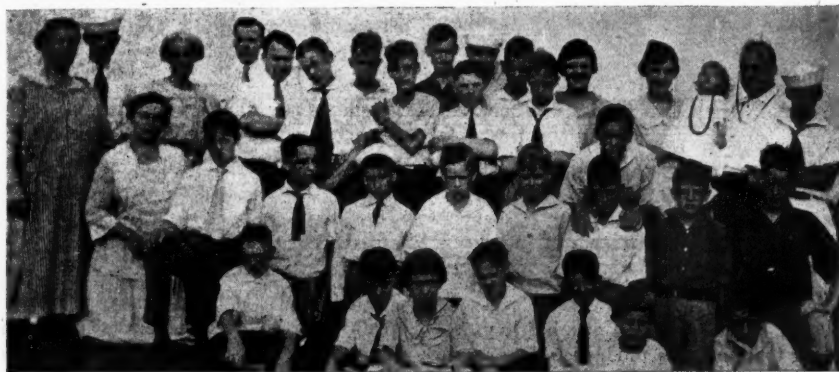
That's all  
That's enough

camp, long after the lights were out. The boys were having a wonderful time, shouting and singing their heads off in the dormitory. O'D. occupied a bed at one end of the dormitory—I won't say he actually slept much. I asked him how it was that he could stand it without flinging a boot at the offenders or

chasing them out or administering huge doses of soothing syrup or something quieting. "It's their camp," he said; "when the boys are on vacation I want them to have as good a time as they can possibly have, let them go to it. When they return to the city I expect good work and hard work for the rest of the year. But this is their camp, not mine."

Another great asset of Mr. O'Daniel's is his sense of humor which is manifesting itself on every appropriate occasion. Not a meal passed during all those delightful camp days but that he had the boys yelling with delight at some new joke or pun or witticism of some original kind.

But there is a serious side to Mr. O'Daniel. The results he gets in the First Methodist abundantly prove that he can be serious and is when at work. But in addition to this he took, during the War period when men were most needed in all sorts of vital and necessary work, a position with the Pennsylvania Railroad in the Chestnut Street office, and this position he has been induced to keep to the present day. Not without heavy cost, however, for he spent the month of October away and alone in a secluded mountain spot in the hope of regaining some of the strength he had sacrificed. His work at the church had to stop — terminated abruptly on the demands of the physician — and though he did not long remain away



THE SAME CHOIR

Looking foolish — but feeling mighty fine. "A group of ragamuffins", says Mr. O'Daniel. "The only really important individual, after the one I have in my arms, is the lady at extreme left, chief Cook and Head of Commissary Department". Mr. O'Daniel is at the right, wearing glasses; the young lady with the huge necklass is the Boss of the O'Daniel Household, with her mother to the right. The Author is looking very serious in the rear, at the left, next to the man with the white cap. The lad standing in rear row, right center, with arms folded, just in front of the white cap, is the solo soprano of the Author's choir, St. George's, Halifax





Next introduce on single tones the vowels, blended from "ah" as the model tone. (This exercise has been suggested in previous chapters.)

Start in the middle of the voice for any new development and proceed down, then up. Many successful teachers of voice-culture for the bass, train up. But for a young singer the beginning tones will more easily adjust themselves if the work descends. It avoids a tendency to force, and blends the registers better.

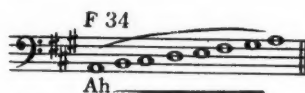
If the boy has been trained through the break, he has retained his upper register, but of course in a very light voice.

It will probably have a rather hard and brilliant quality; and it may be rather difficult to attack. Also the break will be very apparent for a time and he will greatly dislike using these weak tones produced above middle C.

If possible give him the scale of C in two octaves as suggested in the previous chapter for the tenor, and if the upper tones of the high octave seem to stick start him a little lower,

Work these tones DOWN OVER THE BREAK EVERY DAY. It may take several months to see any perceptible difference in the quality of tone, but it will surely develop.

Now take the A scale up in the manner of Ex. F 34. The jaw must be relaxed, the tongue flat, and the mouth should widen as the scale ascends. Raise this scale by semitones to F or G.



The first scale will probably be UNDER the break, but the following ones will touch it, or be influenced by its existence; therefore, sing more softly, but ALWAYS with a free, ringing tone.

The sensation of singing with the teeth seems to help some boys bring out the tone and the freedom of the muscles over the cheek-bones will tend to loosen up the voice.

The difficulties that exist for a tenor also apply to a bass, the only difference being a larger larynx and throat, hence, lower tones. But to be able to sing his high tones freely, he MUST work the upper register until his entire voice sounds alike.

One more exercise, Ex. F 35, might be added which will tend to blend the registers. Something of the same kind was suggested for the development of the alto and tenor.



Freedom from bad vocalization may thus be obtained by a boy of sixteen or seventeen (and even younger, in some whose physical development is advanced) and will be of invaluable help to him all his life, and make the art of singing much less laborious because of the work.

## The March Calendar

**M**ARCH chooses to be a comparatively free month for 1923; neither the music nor the secular calendar offers much suggestion. The national calendar is similarly inactive. The ecclesiastical calendar makes up for it with Palm Sunday and Good Friday.

### MARCH 4

The Third Sunday in Lent deals with a startling declaration of mercy and common sense for the morning Old Testament lesson, and with the Transfiguration; Belshazzar's writing on the wall and Paul's declaration of independence form the evening Scriptures.

The Catholic lesson cautions against being deceived with vain words and winds up with Christ's dictum that blessed are they who hear the word of God and keep it. Not very much suggestion here for the making of a good program. Our suggestions shall keep in mind the spirit of the Lenten Season, and are taken for the most part from numbers found reviewed in our own columns; and special thought is given to quartet choirs and volunteer organizations who require anthems of most practical character.

Martin's "WHOSO DWELLETH" makes an excellent beginning; though it is rather difficult, its genuine musical qualities will make it easy to master, and it is a work of

great beauty; quartets will find it easy; it was reviewed 4-9-307, that is, Volume 4, Number 9 (September), page 307, and Ditson is the publisher;

Miller's "O LOVE THAT WILL NOT LET ME GO", Victor, 4-9-307 of milder qualities but good music, for quartet or chorus;

Nevin's "IF YE LOVE ME", Ditson, 4-4-119, is a simple little number of melodious qualities;

Speaks' "THOU WILT KEEP HIM", Schirmer, 1-5-290, exists in both anthem and solo version, equally effective either way; of simple melodious quality;

Austin's PILGRIMS PROGRESS, 3-4-116, 4-10-336, is a great work in twelve lengthy parts, for the most part easy to play, and of fine musical texture; it would be excellent for programming during the Lenten season;

Ditson's KEEP ME FROM SINKING DOWN, Schirmer, 5-1-40, is of the folk-tune spirit;

Goss-Custard's ABENDLEID, 4-9-319, is a beautiful bit of music and easy to play;

Howe's HOMAGE, Schirmer, 2-5-215, is of serious character and well suited to Lenten services.

### MARCH 11

On the 11th of March in 1829 Mendelssohn did one of the most notable acts of his life in the presentation of Bach's ST. MATTHEW PASSION MUSIC which had been shelved for a hundred years. The morning Episcopal lesson is the passage from Micah, one of the later prophets who begins to tell of decent living instead of killing defenseless animals as a method of pleasing God, which contains a most important verse: "What doeth Jehovah require of thee but to do justly and to love kindness and to walk humbly with thy God?" The New Testament lesson recalls the argument of Christ with the Jews, in John 5. The Catholic lesson deals chiefly with Christ's giving his hearers a luncheon after he had reasoned with them — again combining the commonplace, practical necessities with theories of good living.

Demarest's "I WILL EXTOLL THEE", H-D, 4-10-343, is an excellent praise anthem, preferably for chorus, though not difficult;

Fearis' "MY FAITH LOOKS UP TO THEE", Summy, 4-3-95, is of the melodious type, for quartet or volunteer chorus, singable and likable;

Gaul's "TEACH US GOOD LORD", Schirmer, 2-12-513, is appropriate for today;

Macfarlane's "HO EVERY ONE", Schirmer, 4-9-306, is another fine text, well set, and of a big caliber;

Borowsky's SONATA is a popular work in three movements, the second of which is perhaps the best, though the first makes an excellent preludial number; all organists should have this in their libraries;

Andrews' CON GRAZIA, Fischer, 4-8-282, is an excellent number for the evening service; of classic qualities, yet musical;

Barton's ON THE LAKE OF GALILEE, Schirmer, 1-6-320, has an appropriate title and is worth using for other reasons as well;

Diggle's IN A MISSION GARDEN, Ditson, 2-3-131, is another number that will go well today, both because of title and quality.

### MARCH 18

Today is the birthday of Rimsky-Korsakov in 1844 — if that means anything to church organists. It is also the fifth Sunday in Lent — which should mean something when programs are being made. The morning Old Testament is a strange prophecy which means nothing to the Christian world; the New Testament is more worth while for it deals with Christ's vague answers when the people asked him to tell them all the news of the next few years to come, and winds up with a sharp suggestion that it is well for us to mind our own affairs and look to our own records while we have the chance, letting the future to take care of itself. The evening lessons are of little use in the constructive work of the world today. The Catholic lesson makes the sad error of talking about Christ and His mission as a "blood sacrifice" as though that were of any value, not minding that we have just had stronger words to the contrary from more faithful writers than he who wrote Hebrews. The Gospel lesson makes up for it by recalling Christ's stormy scene with the preachers of his day, saying he did not want to "be like you, a liar". A little vim is a good thing sometimes.

Demarest's "PRAISE YE THE NAME", Schmidt, 5-4-134, is a rousing number that will go of itself; short and easy to do;

Foss' "O LOVE THAT WILL NOT", Th., 1-4-234, a melodious number of subdued character;

McCollin's "THE LORD IS KING", Gray, 2-2-87, is particularly appropriate, bearing

in mind the various characters of the several Scripture Lessons; it is a Guild Prize anthem;

Ward's "DID CHRIST FOR SINNERS WEEP", Ditson, 1-8-441, is another particularly appropriate selection;

Burdett's PRELUDE HEROIQUE, Schirmer, 2-4-166, would make a strong morning prelude; it is of vigorous character, and not exactly easy to play;

Coerne's INNER VISION, Ditson, 1-10-539, is of fine quality, both musically and technically, and quite easy to play;

Dickinson's ANDANTE SERIOSO, Gray, 1-2-122, is described faithfully by its title; it affords an appropriate number for Lenten services;

Johnson's OVERTURE À TCHAIKOWSKY, Gray, 4-7-243, is a big number of serious qualities, upon themes taken from the famous Finale.

Kinder's IN SPRINGTIME, Fischer, 3-10-379, and

Macfarlane's SPRING SONG, Schirmer, 4-9-320, are two excellent English-American Spring Songs much superior to the ones we so often see on programs — for those who take note of March 20th, the first day of Spring.

### MARCH 25

Palm Sunday this year also celebrates the Annunciation, but it is hardly probable that anything can disturb the reign of Palm Sunday atmosphere.

Faure's "THE PALMS" still has a pernicious way of holding its own with our dear public in spite of all the scorn you and I have heaped upon it; I venture the

suggestion that organists who give it to their congregations on this day will be just a little better liked for having done so;

Rodney's "CALVARY" is another such number which can be had in genuine chorus version without so great violence as must be resorted to if Faure is to be chorussed instead of soloed;

Ambrose's "COME TO MY HEART", Ditson, 3-6-212, has been suggested frequently, but it is so ideally suited to today's services, and is so genuinely inspirational and worthy, that it can be suggested again;

Bartlett's "O EYES THAT ARE WEARY", Ditson, 3-7-257, is a melodious number of genuine appeal, and very simple; it can be had as a solo;

Wright's "LIFT UP YOUR HEADS", Schmidt, 4-12-409, is another appropriate selection, especially if you did not use it when last suggested in these columns;

Zeckwer's "BURST FORTH", Fischer, 4-5-165, is one of the big anthems of the world, with some wonderful melodies and stirring passages; it will be fine for today, and can be done by a quartet, though a good chorus would be preferable — if it could do it well;

Barton's MARCH AUX FLAMBEAU, Schirmer, 4-11-392, has a quality about it that fits it for today irrespective of its title; it is something you will not forget after you have once played it;

Davis' GRAND CHOEUR DE FETE, Willis, 3-9-340, is another good number for morning prelude;

Gaul's CHANT TRIOMPHAL, Ditson, 4-11-393, has a good title for today, and several other good things too;

Gounod's MARCH CORTEGE, Ditson, 4-9-319, is also good for Palm Sunday jubilation.

### The Service

"And the house shall be filled with music,  
With song and praise and prayer,  
And the burden of life be lifted  
From all who enter there."

—Calvary Presbyterian Bulletin,  
Canton, Ohio

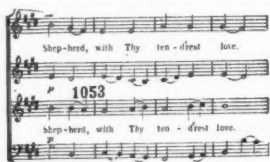
# Repertoire Suggestions

*With Special Reference to Average Choruses and Quartet Choirs*

PAUL AMBROSE

"SHEPHERD WITH TENDEREST LOVE"

ANTHEM for chorus or quartet unaccompanied, in the hymn-anthem style, four-part writing throughout. The illustra-



tion shows the opening chorus passage after eight measures of introduction, and the spirit of these few measures fully indexes that of the entire anthem. There is no striving for effect, and even a vigorous climax is avoided; the whole mood is one of rest, one of petition, one of confidence. To gain the best advantage of the anthem it will have to be taken without accompaniment. A quartet will do it easily, and well; the average volunteer chorus will have no difficulty with either notes or range, though perhaps singing without the organ will require a little more preparation. Given a good, free, floating tone, the work will make a very good impression in the church service. (Schmidt 12c)

CYRIL JENKINS

"LUX BENIGNA"

SOMETHING for chorus, baritone solo, organ, piano, orchestra, etc. etc. etc. Would you call it an anthem? Hardly. A can-



tata? Hardly. What is it then? I would say that it is, among other things, one of the finest modern choral works yet published. There are twenty pages of music of a different kind than you and I have been

accustomed to seeing in anthem form, and there is a rentable orchestral score. The accompaniment is obviously in piano idiom; too bad it was not given an out and out organ score. After two pages of introduction, in fine spirit, serious, prophetic, the bass takes charge of affairs as shown in our first illustration. This is a glorious bit of music, inspirational to the very last note, with a fine accompaniment whose only fault is that it follows the voice part slavishly in far too many measures; none the less the harmonic back-ground is rich and solid. After two pages the chorus begins with the



same theme. Then on page 7 begins a new theme as shown in our second illustration; note the accompaniment. On page 9 another theme needs illustration. The accompani-



ment is free, and yet the slave to the voice at times; nevertheless the combination continues the very high inspirational plane of the work as at the beginning. The baritone works effectively against full chorus, and still no stilted effect, no impression that the composer's inspiration is giving out. And so on right to the end on page 20. Here is a work for chorus that is of the finest character, a work that ought to be heard every season in every repertoire; it is not



really difficult for the chorus, but will require a baritone who has considerable voice and artistry. Unfortunately the price will be a stumbling-block to many choirmasters, for churches are not richly endowed with this world's goods of the vintage of 1923. But it is a wonderful work just the same. (Fischer 50c)

### "CROSS VICTORIOUS"

CLIFFORD DEMAREST

A CANTATA for Easter, for chorus, with solos for all voices, and an accompaniment for piano, easily adapted to the organ with excellent effect. The work is partly thematic; contrapuntal rather than harmonic. This is seen from the very first notes, when a theme is announced alone, in fugue style.

After thirteen measures the chorus enters as shown, on the theme first announced. This theme is continued through the first eleven pages, working in musicianly manner and with fine choral effectiveness; in the final "Hosannas" the theme is used in the accompaniment against the unison monotones of the chorus. The contralto starts the trouble; her text deals with the conspiracy of the "priests" and the chorus follows with the mob-ery of "Blasphemer" and "Sacrilegious" — and both of these cries have been heard frequently enough from the lips of the priests of today against all who would, like Christ, abolish religion altogether as a useless mess of doctrines and in its place exalt the plain life of good deeds. This blasphemer chorus is strong and excellent, though care will have to be exercised on the tenors and basses in their shouting of "sacrilegious"

lest it sound like a cock crowing — tenors especially. But there was hardly any other way of writing it; the trouble is with the singers and not with notes. Our second excerpt shows the close of this subject on page 15, though not the close of this particular number: note the accompaniment,

and the way it comments tauntingly on the Jews and their boasting of "no king but Caesar!" Soften the final top F and let the right hand chord predominate — and there's all the mockery, yet pathos, in the world hurled at the race that boasted but one king at the wrong time and since has had every king on earth but one of their own to rule over and oppress them. The contralto continues with a beautiful but very simple theme "And they led him away ...." Our third excerpt shows the contralto again singing a brief snatch — the whole

is shown; again note the accompaniment and what it has to say after the voice has stopped. There is a sincerity about parts of this cantata akin to the sincerity of Bach, and the nature of some of the themes emphasizes the comparison. There are three more passages which loudly cry for illustration, but the three given must suffice. There is a fine hymn-like unaccompanied chorus on page 27, which later has an organ part without pedal, which in turn increases the beauty of it. There is also a long soprano solo, and a trio, and the final chorus which

introduces a fugue treatment with the fugue theme strangely ending in the tonic instead of leading up into the dominant, and in this finale is heard again the theme that began the work. Altogether, this cantata deserves to be examined by every choirmaster who has a quartet or a fairly good chorus at his command; it is musicianly in the best sense; the impression always is that its composer knew how to handle his materials, and was not carried away by his inspiration. We must rely upon inspiration for most of the beauty of music, but upon technic to dress the beauty in a cloak of weather-proof qualities to make it stand the wear and tear of time and the seasons. (Schirmer 50c)

### "HAIL THE VICTOR"

ALFRED WOOLER

A CANTATA for Easter; forty-eight pages of music for chorus, with solos for each voice, and piano accompaniment easily adapted to the organ. After a few measures introduction the inevitable tenor begins with



the music shown in our first excerpt. It is inviting music, melodious and genuine to a fine degree; and the climax comes up with an elegant swing — though by simple and obvious means. Any tenor could get a good effect from this. Page 2 introduces the chorus on a spirited and simple theme, "Behold I show you a mystery", characterized chiefly by vigor; simple enough for any chorus choir. Page 8 begins the actual Easter story, with the passage about Christ's going into the garden with his disciples. It also is given to the tenor; melody is the chief characteristic. A "quartet" follows, built upon an attractive theme that will be entirely appealing in its setting in the cantata, and with the text allotted to it. On page 14 the bass gets his chance, but is soon displaced by the weakest member of all quartets, the tenor, who again is given an

excellent melody, a portion of which is shown in our second example: the music is of genuine musical qualities, not manufactured, but natural music. "Behold the veil of the temple was rent" is given to the chorus, with good thematic material that uses unison writing effectively here and there; again the part-writing is simple and easy



to master. The contralto gets two pages of rather out-of-date theology — I believe we have it on the authority of Christ himself that we are not "healed" by "his stripes" but by decent living and an effort to do right. Then follows a hymn-tune that had better be changed to one a congregation can sing, and after that a very attractive chorus for women's voices. An organ INTERMEZZO follows, with little to say, and it too had better be changed to something that carries a message that will fit in at this particular moment. Part II. begins with a chorus on "As it began to dawn", set for unison and with good effect. After this vigorous number comes the soprano's chance, though a short one. The theme is good. It runs into the chorus as shown in our third excerpt.



This chorus and the women's-voice chorus seem to exclude a very good cantata from quartet use, but not necessarily so; it would be simple enough to employ another soprano and contralto for the occasion, or in this chorus to switch voices a little. Then comes the tenor again (people will be sick of him by this time) and then the chorus takes the title role in its finale, "Hail the Victor". Altogether the cantata is one that will cer-

tainly be heard with pleasure and sung with pleasure by every quartet or chorus that attempts it; and it will be well done because it is not difficult. The music has sufficient of directly inspirational writing to make all the rest of it go with a swing, and it is musicianly and churchly in the bargain. (Ditson)

#### RECENT PUBLICATIONS

**FLORENCE NEWELL BARBOUR:** "CALL TO WORSHIP", song for high, medium, and low voices. Its text is not the usual one associated with the call to worship but rather an enlargement of the thought that prompts worship. There is a cheerful melody for a chorus which has a good, rousing effect, while the corresponding verse melody is more stately and restrained. The number would be good for any part of the morning service, preferably the first choir number on the program, and it is certainly more than worth an examination by progressive choirmasters and singers. (Schmidt 50c)

**LUCIEN G. CHAFFIN:** "THE TWENTY-THIRD PSALM", for quartet or chorus, with piano accompaniment. The writing is very simple throughout, and can be easily done by the average chorus or quartet. It opens with a soprano-tenor duet, and later introduces another duet, this time for contralto and bass; two hymns are also introduced for the congregation. There are 31 pages of music. (Church 50c)

**HAYDN:** "IN THE BEGINNING", a two page excerpt from "The Creation", beginning with the Bass recitative and dealing with the text "And there was light". The number might be of great service in just the right program; its text would be the thing to bring it into use. (Schirmer 6c)

**JOHN POWELL:** "LANDING OF THE PILGRIMS", a futuristic attempt to give color in music, for chorus, with piano accompaniment, with 16 measures of piano coda to make congregations wonder why the organist doesn't stop; in concert, however, this would be effective enough if the applause did not become too restless. Serious choirmasters with a leaning toward the odd in music will do well to investigate. (Schirmer 15c)

**CHARLES P. SCOTT:** "ABIDE WITH ME", the familiar hymn-tune arranged for trio of women's voices, with a fourth voice added in an optional obligato. One verse is in trio, the next in solo, the next in trio, and the next in trio with optional obligato. All easy to sing. (Schmidt 12c)

**TCHAIKOWSKY:** "O BLESSED AND EVER GLORIOUS", a fine musicianly anthem with English text, for unaccompanied chorus, with great possibilities for choruses of professional singers able to sing it independently of the organ, though the notes are easy enough; it's the spirit of the music and the style that will be difficult to handle with conviction. (Fischer 15c)

## Service Programs

NOTE: These Programs are prepared many weeks in advance; they show what organists and choirmasters are using. The Reader is invited to participate by sending his own Calendars from time to time; address them under one-cent postage to 467 City Hall Station, New York.

MISS JESSIE CRAIG ADAM  
CHURCH OF THE ASCENSION—NEW YORK  
*December Oratorios*

Verdi's Manzoni Requiem  
Parker's Hora Novissima  
Brahms' Requiem  
Handel's Messiah  
Saint-Saens' Christmas Oratorio

J. WARREN ANDREWS  
DIVINE PATERNITY—NEW YORK

Braga — Serenade  
Deshayes — Allegretto  
Calkin — Thanksgiving March  
Dawes — Melody  
Russell — Song of Basket Weaver  
Evans — Venetian Waters

Gounod — Andante Cantabile  
"God Calling Yet" — Gutterson  
"Comes at Times" — Oakley  
"Thou Art O God" — Warren  
"Until Day Breaks" — Gounod  
"God Be Merciful" — Mammatt

CHARLES E. CLEMENS  
COVENANT PRESBYTERIAN—CLEVELAND

d'Evry — Meditation  
Elgar — Sursum Corda  
"O Lord Most Holy" — Franck  
"O Love that Will Not" — Ambrose  
"Sweet is Thy Mercy" — Barnby  
"Lux Benigna" — Jenkins

LYNNWOOD FARNAM

HOLY COMMUNION—NEW YORK

"Souls of the Righteous" — Foster  
"Blessed is He" — Franck  
"Psalm 126" — Fanning  
"O How Amiable" — Widor  
"Waters of Babylon" — James  
"Heavens Are Telling" — Haydn  
"Sing to Jehovah" — Mozar

HARRY E. FLETCHER  
ST. PETERS—GENEVA, N. Y.  
*Advent Musicales*

Introduction:  
Christmas March, Merkel  
Devotional Reading (Christmas theme)  
Night Before Christmas in Bethlehem:  
Silent Night, Gruber  
Nocturne, Fletcher  
Reve Angelique, Rubinstein  
Bethlehem, Malling  
Advent Prayers  
Unto Us a Child is Born, Handel  
L'Enfant Jesus:  
Une Larme, Moussorgsky  
Petite Berceuse, Jokolowsky  
Litany of Child Jesus  
Adoration:  
Adeste Fideles  
Finale, Sonata 1, Guilman  
The Blessing

RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Pease — Swing Song  
Cadman — Love Song  
Bach — Cathedral Prelude and Fugue Em  
Saint-Saens — Swan  
Bonnet — Impromptu  
Saint-Saens — Deluge Prelude  
Lefebure-Wely — Hymn of Nuns  
Massenet — Elegy  
Bull — Solitude on Mountain  
Schubert — Moment Musical  
Wagner — Parsifal Processional  
"Dreams of Galilee" — Morrison  
"Rejoice in the Lord" — Kotzchmar  
"Holy City" — Gaul

JULIUS MATTFELD

FORDHAM LUTHERAN—NEW YORK

*Musicales*

Organ: Offertoire, Fumagalli  
Chorus: "My Faith Looks Up", Lachner  
"Hymn Exultant", Clokey  
"Dewdrops Folly", Foster  
"Estudiantina", Lacomme

FREDERICK N. SHACKLEY

FIRST BAPTIST—MELROSE, MASS.

Delbruck — Andantino  
Tchaikowsky — Cherubie Hymn  
Dubois — Toccata  
Kullak — Pastorale  
Yon — Gesu Bambino  
Cui — Orientale  
"Great Day of the Lord" — Martin  
"I'm Kneeling at Threshold" — Bates

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—GALESBURG, ILL.

Dvorak — New World Largo  
Sturges — Meditation  
Buck — At Evening  
Frysinger — At Twilight  
Guilmant — Allegro (Son. 5)  
Guilmant — Adagio (Son. 5)  
Keller — Evening  
Milligan — Berceuse Bretonne  
Godard — Berceuse  
Batiste — Communion G  
"O Paradise" — Harker  
"Praise the Lord" — Watson  
"Lord for Thy..." — Rogers  
"Come Unto Me" — Chadwick

EVERETT E. TRUETTE  
ELIOT CONGREGATIONAL—NEWTON, MASS.  
*Caesar Franck Musicales*

Organ: Andantino Gm  
Chorus: "Psalm 150"  
Quartet: "Welcome Dear Redeemer"  
Tenor: "Lord Most Holy"  
Organ: Choral Am

HAROLD WALLACE

HIGH PARK PRESBYTERIAN—TORONTO

Ravenello — Prelude Romantico  
Lemmons — March Pontificale  
Lemare — Andantino H-f  
"Fear Not Ye" — Spicker  
"Even Me" — Warren

Mr. Tattersall's Program

Widor — Allegro Vivace (Son. 5)  
Tchaikowsky — Andante Cantabile (Qt.)  
Bach — Prelude and Fugue (!)  
Guilmant — Prayer and Cradle Song  
Bonnet — Concert Variations Em

PAUL JOHN WEAVER

PRESBYTERIAN—DURHAM, N. C.

*Musicales*

"We Wait Thy..." — Field  
Bach — Toccata and Fugue Dm  
"O How Amiable" — Barnby  
Nevin — Song of Sorrow  
Nevin — Will o' the Wisp  
"Seek Ye the Lord" — Roberts  
Franck — Pastorale  
Burleigh — Deep River  
Gaul — From Southland  
"O Gladsome Light" — Sullivan  
Dubois — Toccata

GEORGE W. WESTERFIELD

ST. MARY VIRGIN — NEW YORK

*Musicales*

d'Indy — Choral variations (Orch.)  
Gounod — Messe Solennelle  
Massenet — Souvenez-vous Fierge Marie  
Bruch — Finale (Orch.)

HOMER P. WHITFORD

TABERNACLE BAPTIST—UTICA, N. Y.

*Thanksgiving Musicales*

Elgar — Pomp and Circumstance (Orch.)  
"Festival Te Deum" — Buck  
"Cujus Animam" — Rossini (Tenor)  
Batiste — Pilgrims Song of Hope  
Demarest — Thanksgiving  
"Gloria" — Mozart  
Massenet — Angelus (Orch.)  
Clark — Torchlight March (Orch.)

LYNWOOD MAXWELL WILLIAMSON

FIRST BAPTIST—COLUMBIA, S. C.

Paderewski — Melodie  
Russell — Nocturne  
Frysinger — Parting of Day  
Stoughton — Largo  
Raff — Lenore March  
Tchaikowsky — Andante Cantabile  
Rossini — Cujus Animam  
Rubinstein — Kamennoi Ostrow  
MacDowell — Idyll  
Wagner — Tannhauser March  
Jarnefelt — Berceuse  
Lemare — Grand March E-f  
"Savior Thy Dying Love" — Berwald  
"Great is the Lord" — Harker  
"Thou Wilt Keep Him" — Speaks  
"Incline Thine Ear" — Coerne

# PHOTOPLAYING

## Picturegraphs

M. M. HANSFORD

I NEVER cease to marvel at the efforts of press agents. They are the most persistent chaps I know. The advertisements of pictures printed in some of the trade magazines are wonderful examples of imagination and hope. And now that the organ-building world has opened up on the theater field, the press agents for various instruments have taken their cues from the methods of picture advertisements. Many of the "builders" seem to think that a great point is made when they state that their "organs" do not require the usual presence of any sort of human being near the organ. You don't even have to look at it from the back of the house. It will simply play on and on, as the picture unwinds, using cue-sheets quite mechanically. That age-old notion of telling the prospective buyer how many persons could take a bath in the varnish used on the organ case; and the wind used during the performance, say of Frank Adams' "Our Apartment House", would, if let go all at once, produce a cyclone that would rip up a path an acre wide from Broadway to Topeka, Kansas. Now along comes an advertisement, which I have just read in a trade magazine, that states: "The various wind compartments required the skins of 250 sheep and 75 calf skins and 30 cowhides to bush and seal them."

I modestly refrain from mentioning the number of bulls that must have been tethered in that press agent's backyard. However, let me further quote, and this is really worth considering: "These banks (the 3 manuals) control different sections of the organ, enabling the organist by changing his hands to change the quality of his tone." Now, let Dr. Audsley and my old friend Ernest Skinner take careful notice of this great discovery. At last we know what these banks of keys mean. I had had my doubts

about them for many years, but now my mind is at rest. I now know when the organist lifts his hands and drops them on another keyboard why the succeeding tone quality is a little worse than the tone of the other keyboard. In other words the more you change your hands the worse the tone becomes, which opens up quite a field for speculation in theater work. It solves a lot of questions over which I have puzzled for some time.

. . .

In an article about cue-sheets some months ago, a writer complained of the intricate and chopped up musical scores that were made and sent out from Broadway. He said they did the average orchestra leader little good, and I am inclined to agree with him. Such cue-sheets take it for granted that the leader will have a preview of the picture and a sort of rehearsal, but, as I understand it, very few leaders and organists have any such chance of seeing the picture before the first run of it on Sunday afternoon, or whichever day the show starts.

The problems of playing a feature are of two sorts: one is the playing of pictures, a new one every day in the week and two on Fridays, with no preview and no guide except advance cue-sheets and the name of the picture. In such houses the music of the orchestra is usually rather bad and makes little difference in the general musical uplift of the community, and I would think in such cases the organist would have a better chance to show his mettle than the orchestra leader. In houses that show two films a week, the manager certainly ought to run the picture in the morning at a convenient hour, both to see if his film is in good condition and to eliminate any objectionable features in it, and also for his organist and orchestra leader. In the latter houses the orchestra ought to play an important part, but in the former method of a film every day the organist will shine according to his ability to read a picture at sight.

Reading a picture at sight requires a cer-



tain temperament and a thorough understanding of the making of pictures. It seems useless to go into picture-making from the musical standpoint, but I can not refrain from pointing out that a picture of the average type is made up exactly like a song. There is the prelude, or the marshalling of the characters and the layout of their different activities, plainly told by titles and action, then there is the main body of the picture that gets down to business and tries to tell the worst of everybody connected with the plot, and the final simmering down and close, which answers to a sort of postlude. Following this layout, the organist, whether he has seen the picture or not, ought to feel the general skeleton of the play and be prepared for almost any sort of action that may be introduced. As a matter of fact, the picture makers are not so extremely original in digging up action, and it is all about alike; the only difference being in the costumes and scenery. The essential elements are the same.

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Presuming that this make-up of the picture is true from the musical standpoint, and most of us will agree to that, then the organist will find that playing the picture will coincide with playing a good accompaniment to a song. Many organists and pianists think they can accompany songs to the proverbial Queen's taste, but they never made a greater mistake in their musical lives. The art of accompanying, be it song or picture, is a poet's job, and probably requires the most sensitive musical feeling possible. The fine accompanist is practically hypnotised by the singer, that is, she suggests to him before she actually utters the note the proper degree of pressure for the ten fingers, and his muscles are under such perfect control that he answers immediately even if from his standpoint she is wrong. Before I found out that I couldn't play the organ, I substituted in a New York church for a few Sundays, and the first rehearsal brought up a Tours anthem in which I noted that at one place I fell by the wayside, but by some means not quite human I managed to reach the end with the choir. I found that the soprano jumped in one measure from about the second count (4-4 time) over to the same count in the next measure, taking with her all such singers as desired to follow. Naturally, not to be behind in

the race, I also jumped with her, much to the gratification of all concerned, and particularly the leader who didn't know what was the matter at the first reading. I reflected that it didn't make much difference musically in the anthem if we all jumped at the same time and I encouraged the effort, with a consequent very successful rendition of the work in question.

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Now, all such faults come up in pictures, and the player will find himself bang up against it at all times, when he might wish he had never seen a picture; but his real business is to "jump". There is no use worrying over the vagaries of the picture makers, they are not going to change their methods for a paltry organist or two. Seeing that this will go on forever, the organist simply must be a pretty good accompanist if he hopes to get through a picture at sight. In case he is not a good accompanist, repeated views of the picture may or may not help him out. I can truthfully state that in a great many instances a week's viewing of the same picture makes the organist worse than he was on Monday. All of which means that a fine accompanist is an artist of the highest type. And if you are that you can play a picture fairly well at sight.

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I believe it was Mr. Breitenfeld who objected to fakers coming around the works and taking good jobs away from regular organists. This brings to mind that a few of these so-called "stunt" players have hit our glorious Broadway in the last few months and have done their little do on some of our organs. After the exhibition they stole away to parts unknown and left our players wondering how they get away with it. I sometimes wonder myself. None of them were what we call picture players. They couldn't play pictures at all from the standard set on Broadway. They have had their innings and have gone their ways. I can assure Mr. Breitenfeld that such persons settle down into their places over the country, just where they are needed and where hokum is still going strong. The good remain with us forever and flourish exceedingly. At least, that is what we think of it, and that is certainly what has happened right here in our midst. For all of which we are thankful.

# As Broadway Does It

## IN THE RIALTO

Mr. Adams was featured in November with another organ concoction under the general label "novelty". The audience is already growing tired of this form of recreation. We suggest a real organ solo number next time — say Johnson's EFENTANZ, Guilmant's NUPTIAL MARCH, Johnston's MIDSUMMER CAPRICE (under another title), Demarest's SUNRISE and RUSTIC DANCE, Barton's MARCH AUX FLAMBEAUX, Dethier's THE BROOK, etc. etc., all of which could be done beautifully and would be more in keeping with the sincerity and quality of Riesenfeld presentations.

Another demonstrating "expert" made his appearance in December. Fortunately the program did not state who he was or that he really was an organ "expert". A part of his expertness consisted of totally ignoring the screen. He happened to be playing a jazz number — of which there are legion — when the comedy (a good one) was ending; that made no difference. He went courageously on to the finish of the jazz; anyway, the organ, not the screen, was the main thing. It gives a peculiarly rich effect to end with a climax on the screen and with a sea-sick nothingness in the ears. One jolly little incident was the trumpeter who blew his trumpet in a grand close up. After he had finished and was going on about his business, the demonstrator happened to remember it, and played a trumpet fanfare on the "organ". But what matters this? Organs are made to be marketed.

In sharp contrast with this gentleman was another "expert" recently imported. While he was not expert by any means, according to the standards developed on Broadway, he was a really good player, followed his pictures well, was sympathetic to the screen and audience alike, and left the task of organ-selling to organ salesmen: the result was a quite satisfactory organ accompaniment.

Mr. Riesenfeld's "Classical Jazz" continues to hold the fort. It has not displaced the standard popular overtures. I would say rather that it has enhanced their value by contrast, and made them the more interesting to an audience that knows it is to have a meal of both kinds and can therefore

settle down in contentment to enjoy one kind at a time. This "Classical Jazz" is a real creation, and must be dealt with at length in the near future.

## IN THE RIVOLI

The Organ Solo number has been restored for several of the Rivoli programs of late. Mr. J. Van Cleft Cooper used such numbers as Mascagni's Cavaleria Rusticana INTER-MEZZO and Ketterer's MARCHE SOLENELLE. Since the Organ Solo is numbered on the program it would help matters to insure sufficient time for its use, even if only the first movement of ternary forms in which most pieces are cast. It will undoubtedly develop with time that the organ numbers can be made, by persistent effort and experiment, an enjoyable and inexpensive asset to every program.

The "Original Piano Trio" made its re-appearance in the Rivoli with such success that the applause refused to stop till the feature film had actually begun. Rimsky-Korsakoff's SONG OF INDIA and Henderson's GEORGETTE made the more successful of two programs. The only possible improvement for these three gentlemen is to put the middle of the three pianists in a strait-jacket and preserve the audience from the pain of seeing him act sentimentally foolish over his music. Their playing is the acme of rhythmic perfection; their act is one of the big creations of the year.

The Rivoli Orchestra's playing of von Suppe's MORNING NOON AND NIGHT on a recent program was one of its best successes of the season. Mr. Stahlberg is not only a marvel in keeping his orchestra with his picture but he is also a conductor who is able to put enthusiasm into even a seven-day-a-week orchestra, and it is hoped that more brilliant overtures may now and then furnish contrast in the group of quieter selections that fit so well the atmosphere of the Rivoli.

Willy Stahl, Concertmeister of the Rivoli, appeared on a recent program as composer and soloist, playing his own MOTH AND MOON dance number with great success.

The now-famous Riesenfeld Classic Jazz has at last been added to the Rivoli program.

Its huge success in the Rialto ought to convince any doubting musicians that after all is said and done music exists for beauty alone.

Mr. Cooper secured a good effect in a scene where a more-than-slightly inebriated young man goes through a mock wedding ceremony with his butler, by playing the famous Wagnerian tragedy with the modern chromatic glide for each melody note. In a Pollard comedy where the violinist's playing is somewhat perturbed by the sudden view of the family safe, Mr. Cooper introduced a hesitating tempo that fitted the mood exactly.

The Christmas program showed Mr. Cooper at his best. There was that remarkably crisp and snappy left-hand work that makes his playing a model of clarity and good humor, though naturally this cannot always be expected. When the screen shows comedy for the audience but sorrow and distress for the actors, what would you play? Mr. Cooper in Meighan's "Back Home and Broke" played for the audience — but subdued it to piano or pianissimo. This fitted the mood of the audience and was so subdued that it allowed the gloom of the actors to pass without interference or contradiction.

#### IN THE CAPITOL

Mr. S. L. Rothafel achieved another of his peculiar strokes of genius in the creation of the ballet numbers of his Nov. 26 program when Tchaikowsky's music was drawn upon exclusively for the overture and dance selections. The ALLEGRO CON BRIO from the Fourth Symphony was the overture and the following numbers were used for the dances: VALSE DES FLEURS, DANSE CHINOISE, DANSE ARABE, DANSE DES MIRLITONS, and DANSE RUSSE.

Ethelbert Nevin was featured recently with five numbers: NARCISSUS, "MIGHTY LAK A ROSE", CONZONA AMOROSA, GONDOLIERS, "THE ROSARY". "MIGHTY LAK A ROSE" was beautifully sung by Miss Evelyn Herbert, pianissimo, shown in a home scene, leaning over a cradle; at times her tones were so soft as to be inaudible to more than half the audience — but even at that the effect was superbly beautiful. "THE ROSARY" was interpreted by William Robyn as a sacred solo; the background was a black curtain, and Mr. Robyn was dressed in a black choir robe; at the close of the song three spot-

lights threw his shadow in relief on the background, and as he raised his arms to out-stretched position the shadows formed three crosses, the middle one greater than the others. And again the effect, at least in my opinion, was wonderful, though I well know that many will call it sacrilegious.

Robert Davis' singing of Caro Roma's "CAN'T YOU HEAR ME CALLING, CAROLINE" was an object lesson in interpretation, and a great success with the audience. The singing of a simple song of this type, with such expression as Mr. Davis achieved, and the accompaniment of the Capitol orchestra, is art of the highest type. I do not say it is scientific or profound. I merely say it is Art, and of the highest type.

Dr. Mauro-Cottone in a program of the week of December 17th gave a demonstration of adaptability. There was not time for an organ solo number, and yet there were a few minutes to be filled by the organ as an interlude between the shows. Dr. Mauro-Cottone improvised around the main theme of the feature, though that theme had already been heard a great many times; but he did it in such a way, and with such command, that it made an excellent effect. His work as a photoplayer has become one of the most satisfying features of the Capitol presentations; tiresome fortissimos, and indifferent playing, have given place to genuine spirit and accord in picture accompanying, and Dr. Mauro-Cottone deserves great credit for the freshness and sympathy of his accompaniments.

The work of the associate organist, Mr. C. A. J. Parmentier, is apparently styled to contrast with that of Dr. Mauro-Cottone in so far as is possible without transgressing the dictates of good photoplaying. He is a serious student who has apparently studied the work of others as well as the means under his own hand; the result is that he fits in the Broadway setting admirably. His registration is usually quite varied; he has perhaps the richest organ of any of the Broadwayites. The Christmas program included one number entitled "The Good Spirit", a Prizma picture. Mr. Parmentier accompanied the opening texts (which were in keeping with Christmas and the "Good" spirit) by chords on the strings in the upper register with chimes furnishing the movement against it — an example of fine interpretation.

## Points and Viewpoints

### "THE VAGABOND"—A VAGABOND

J. VAN CLEFT COOPER

INASMUCH as the story of my efforts in behalf of "The Vagabond" has brought forth comment from the far West I may possibly be permitted to add a word to the discussion. From certain of Mr. Breitenfeld's remarks I gather that he is under the impression that I wrote the article in question and attempted to boost myself by so doing. Perhaps he failed to read the foreword in which the authorship of the article was fully explained. For some months THE AMERICAN ORGANIST had been making repeated requests of me for an article on the playing of comedies. Finally the Editor discovered the revival of "The Vagabond" at the Rialto and I was at once subpoenaed to appear at the editorial sanctum. Arrived there my part in the work consisted solely of supplying him with a set of facts in response to numerous questions which he asked me. The elaboration and adornment of these facts I had no hand in, the responsibility — or blame — resting on editorial shoulders.

I cannot agree with Mr. Breitenfeld's cynical attitude toward the authors of the how-it-is-done articles. He says he always feels that they are trying not so much to help others along as to point out their own superiority. Knowing this to be his attitude I should certainly read any cue sheets of his with a degree of caution. Whether one receives any help from the other fellow's ideas or not, the least we can do is to give him credit for sincerity. Nor do I agree on the futility of all cue sheets, even granting that their authors are not trying to slip one over at the expense of their less capable brethren. For those of us in the large cities cue sheets usually appear in print too late to be of much practical use. "The Vagabond", however, was some six years old when it was reviewed at the Rialto. And the Rialto has also revived features that were anywhere from one to two or three years of age. Last spring the Society of Theater Organists at its first demonstration program at the Wanamaker Auditorium showed "Dr. Jekyll and Mr. Hyde", and in December on its second program had Barry-

more's "Sherlock Holmes", both old pictures. Obviously a cue sheet published two months after a film is released is not too late to be of use in such cases.

But the isolated instance in the larger city houses is the settled policy in many smaller city houses as well as in many good sized towns where certain houses make a practice — and thrive on it, too — of showing films from six months to a year or more old. We are in danger of believing that the life of a film is done when it has completed its booking at the first-run house, when as a matter of fact it has hardly begun.

Nor do I consider it of no value to know what someone else used for a certain situation in a film. Even though the film itself should be gone beyond recall, the situation probably is not, and I might find the knowledge valuable in some other film. And if I knew that the organist of the California Theater in San Francisco used the FLYING DUTCHMAN OVERTURE for some scene, even if I could not play it myself it would furnish a guide in selecting a number of somewhat similar character from my own library which I could play. Although I may not Mr. Breitenfeld furnishes his Butler Ave. the local millionaires' row, if I know how Mr. Breitenfeld furnished his Butler Ave. home, by adapting certain of his ideas I may be able to furnish my cottage on Tin Can Alley a little more attractively.

I have not yet attained to that exalted state of altruism voiced by Mr. Breitenfeld when he says that if a better man than he is after his job he hopes he gets it. It is as much of a recommendation for the theater as for the man himself if an organist stays at the same house over a long period and most managers, being sagacious business men, realize this and keep their men as long as they will stay. Mr. Breitenfeld calls this policy tenderheartedness — I call it sound business and common decency. A man who has given years of conscientious and satisfactory service deserves more consideration than to be kicked out to make room for some one else, no matter how good. The world progresses quite as rapidly and with much less squeaking by the use of courtesy and honorable dealing among men as it does by the "better-man" method which Mr. Breiten-

field endorses and recommends. The better man, if he were a man, would never apply for a position which he knew to be already satisfactorily filled. His sense of uprightness and of business ethics would forbid. Nor would he undertake to fill a vacancy created by ousting a former incumbent. A still better man might happen along and the management might repeat.

I have been highly entertained by Mr. Breitenfeld's remarks anent the playing of comedies in the West. Doubtless we of the East have much to learn in this respect. Certainly Eastern audiences have if they hope to appreciate such music as he recommends for "The Vagabond". I have had some eight years experience in New York theaters and I have yet to find an audience that would chuckle at the appropriateness in a comedy of "ONE MORNING, OH SO EARLY" by Gatty or "SANS SOMMEIL" by Wihtol. Most of my picture-going friends to whom I have read Mr. Breitenfeld's "dozen", published in the November issue, frankly admit that they have never heard of most of them and that any of them would pass completely over their heads if used with a picture. Alas for such musical ignorance! They do things differently in the West. If an organist in the East should play "OPEN THY BLUE EYES, 'TIS BREAK OF DAY" by Massenet, when Chaplin was waking up on the screen, the manager would be likely to come down the aisle and remind him that it was a comedy he was playing. In the West he would probably give the organist an increase in salary.

Mr. Breitenfeld falls into the ancient error of thinking that because the name of a piece of music fits a picture the music itself necessarily does the same. This error fails to take account of the fact that before the relation between music and picture can strike the audience, the audience must first recognize the tune then recall its name, and finally hitch it up with the screen action. By this time there is probably an entirely different scene on the screen and the point the organist tried to make is utterly lost. In order to get over in such a case a piece of music must be instantly recognizable by the audience, its name and the sense of its fitness to the picture must spring to their mind without conscious effort and it must be of a musical character compatible with the type of film it is used for. Not one of Mr. Breitenfeld's dozen meets these requirements. "OH, HOW

I HATE TO GET UP IN THE MORNING" meets them all and if the rest of his fifty that would do in place of it are like the dozen submitted he may keep them and I will continue to use "HOW I HATE TO GET UP".

But he is so obviously joking when he speaks of some other things that I am inclined to believe he wrote his entire list with his tongue in his cheek and that all I have said may be unnecessary. When Mr. Breitenfeld comes to play "The Vagabond" — which he confesses he has never done — he will in all probability discard his dozen or even his whole fifty and use "OH, HOW I HATE TO GET UP IN THE MORNING."

WELL, WELL, WELL!

A FEW days after our famous May issue was published a copy of that issue was sent back to Mr. J. Van Cleft Cooper (mailed in Greater New York) with the pages containing the article about Mr. Cooper's playing of "The Vagabond" turned down, and the following written in pencil on the margin: "This is without doubt the most utter rot that ever was written. If the author of it would go to other theaters he would find that other organists were in the habit of accompanying comedies just as well as Mr. Cooper, and in the opinion of some people, better, even those at small uptown theaters."

The passage reading, "...if any tuning is indulged in by Chaplin perhaps the player will be clever enough to imitate it by use of open fifths", was underlined and the marginal comment added, "How very clever he must be to play open fifths!!" And at the point in the foreword where the Author said that the following suggestions were entirely the product of the genius of Mr. J. V. C., he underlined the word "genius" and put two very emphatic exclamations in the margin.

Needless to say, the person who sent the magazine to Mr. Cooper did not sign his name. But why not? Only a coward shoots one in the back. If you have a grudge against any man, come out in the open with it. Mr. Cooper enjoyed the joke and was quite complimented that anyone should be so jealous of him. Just the same, T. A. O. is always glad to print replies written by gentlemen, and can freely grant the privilege of keeping the authorship a secret between Editor and Author. Why not use this more honorable means next time?—THE EDITORS



## A LONG BEACH S.T.O. ARGUMENT

*Reported by FRANK ANDERSON*

AT A RECENT meeting of the S.T.O. of Long Beach, Cal., several subjects of interest to the organists were introduced by the various members who after the meeting repaired to a nearby Hotel for luncheon. For the first half hour or so the members were busy satisfying the inner man and woman — our society is like a mixed jury, only we agree now and then. But Roy Medcalf, who is accused of being the Recording Secretary, seemed to feel an argument coming on, and with his mouth half full of pie, got up and proclaimed in tone polite but firm, that he did not believe in playing a theme for a picture, and intimated that organists were hiding away good music and "themeing" their way through good pictures and laying down on suitable scores etc., whereupon he waxed indignant and in loud tones expressed himself further on his pet subject.

Long about this time my back hairs started to raise up and drawing up my formidable height of five feet seven, I assailed him with a comeback, in which I defended the theme in tones also somewhat beligerant, in which I talked twice as fast and three times as loud as Roy did. I argued that themes were essential to all pictures and went far back to prove it.

From the time that Eve sang the famous "Temptation Song" from the "Garden Of Eden", some moons ago when poor Adam was the goat of the scenario, all the vampires ever since have been harping on the same theme. In Grand Opera there is a theme carried all through the play; In Musical Comedies the same thing prevails. For instance, what do we first think of when we mention Geo. M. Cohan's "Mary"? Naturally, "THE LOVE NEST". The same thing applies to "SO LONG MARY", the waltz from "Merry Widow", and others. What made the music of "Birth Of A Nation", "Three Musketeers", "Four Horsemen" and many other great pictures stand out? The themes, of course.

However here is my idea of overdoing it. Once upon a time the "Bunk and Hokum" Film Corporation made a picture entitled "Tessie, The Beautiful Telephone Girl". The picture required the spending of many millions of dollars; thousands of men, women and horses were used, and many years

elapsed during the production. In fact the leading man died of old age before it was finished, and the director contracted rheumatism. At the Premier Showing of the wonderful masterpiece, which was cut to forty-seven reels, the Heroine was shown many times in a close-up at the switchboard, and every time she heard a call come in the organist played "I HEAR YOU CALLING ME."

## LONG BEACH ADOPTS MASCOT

BESIDES playing a good music program, members of the Long Beach S.T.O. at one of their meetings in December in the Liberty Theater, adopted as a mascot the infant son of Mr. L. L. Skeels, Organist of the Mission Theater, who was the first "Father" of the Society.

Several members of the club gave a recital, the program being as follows:

DANSE ARABY, Tchaikowsky; played by Ralph Waldo Emerson

GRAND MARCH from Tannhauser;

Harry Monroe

PRIZE SONG from Meistersinger;

Miss Beryl Murry

BY MOONLIGHT, By Homer Grunn;

A. O. T. Astenious

CAPRICE VIENNOIS, Kreisler;

Mary Ruth Ingram

ZIEGUNNERWEISEN, Sarasate;

Mildred Smith

MADAME BUTTERFLY;

Howard Dunlap

UNFINISHED SYMPHONY, Schubert;

L. L. Skeels

LARGO from New World Symphony, Dvorak Frank Anderson.

Immediately after the recital, the members had lunch at a local cafe.

## FRANK ANDERSON

THE President of the Long Beach S.T.O. was at one time a Pennsylvanian, but at the present moment he is so much a Californian that it is doubtful if he ever recalls that he graduated from a Pennsylvania Grammar School at the early age of fourteen in a small town in that noble State — from which so many eminent men come. (Some readers will understand this.) He began his music studies early, attacking the piano first. He even went so far as to play in local one-horse shows in the happy days of unhappy "piano-and-drum" ascendancy.

But Horace Greely said something and Frank Anderson did it. He went West to San Francisco and landed there a year after the quake, so we cannot blame that on him. Another jump landed him in Honolulu where he was music director of the Savoy, the Orpheum, and the Opera House in succession during his four-year stay.

Atlantic City was next in order and he opened a new Hope-Jones there in the Court



FRANK ANDERSON  
President of the Long Beach  
Society of Theater Organists

Theater. After two years he went to the Leader, Philadelphia, for another two-year period, and then was bothered a second time by things Horace Greely said, with the result that he opened a new Hope-Jones in the Symphony, Los Angeles, before all the crowned and broken heads in motion-picture land, for the opening was a famous film and was personally directed by Mr. Ince who made the production.

Just one more skip, and we have landed him where we find him today, in the Liberty Theater, Long Beach, California.

He is a Mason, of Honolulu Lodge; an Elk of Atlantic City variety; a member of the inescapable musicians' union; and President of the Long Beach Society of Theater Organists. At the present writing he bears up under these difficulties quite handsomely.

## A FEW SUGGESTIONS

**FIRMIN SWINNEN: THEATER ORGANIST: DRAMATIC AGITATOS**, a group of five numbers written for the use of the theater organist in photoplay accompanying. This is the second of five collections under the general title, **THEATER ORGANIST**. Each of the numbers represent a different style of compositions, is three pages long and so constructed as to be capable of enlargement or contraction with ease. As a work of practical qualities for the average theater organist the entire collection will prove useful times without number, and the player who finds himself incapable of improvisation to any extent will be able to memorize these little numbers and thus have constantly on tap a bit of music of strict photoplaying qualities for every special scene however short or long. They are not all easy to play, but on the other hand there are no difficulties thrown in just for the sake of composition; they are rather the result of necessity in each case. As a school of theater organ playing the full collection will be valuable for study. (Fischer \$2.00 for the five **DRAMATIC AGIATATOS**)

**GEORGE F. HAMER: MAJESTY OF THE DEEP**, a piano solo number that looks more like an organ piece, on three staves, with the lowest one exactly within reach of the 32-note pedal clavier. Its chief asset is its suitability for sea pictures where the "majesty" of the ocean is portrayed. The middle section is a quiet bit, suitable for moonlit lakes, quiet streams, for the beautiful, instead of the majestic. It is excellent for theater use. (Ditson 60c)

**BERT R. ANTHONY: DANCE OF THE SPRITES**, a piano solo that will be highly effective in the theater for scenes such as its title suggests; simple and easy to memorize. (Ditson 50c)

**HAPPY GREETINGS**, piano solo recommended for comedies, respectable or perfunctory, worth-while or Sennet. As a Sprite Dance it would be just as good as the above, but it can also be used for straight comedies, or for any of the ordinary neutral scenes of the average picture. Easy to read at sight and memorize. (Ditson 50c)

**ZORINA (INTERMEZZO ORIENTAL)** another piano solo that will be useful to the theater organist; very easy to play, quite oriental in atmosphere, and more playful and musical than organ literature has dared to be.



# SOCIETY OF THEATRE ORGANISTS

## ORCHESTRAL ORGAN PARTS

GEORGE W. NEEDHAM

THE Society of Theater Organists from its inception has worked for better orchestral organ parts. An article by President Berentsen, published in THE AMERICAN ORGANIST for January, 1923, sets forth clearly and fully the ideas of those theater organists who have given the subject careful attention.

It may be stated that the movement fostered by this Society is by no means one of hostility to the harmonium parts heretofore furnished by publishers. These parts were only intended for "filling in" and usually were well planned for that purpose. It has been felt, however, that changing conditions in the duties of the organist demand an improved organ part.

Considerable missionary work has been done among the publishers, both by correspondence and personal visits, and there are evidences that the heaven is working. It is a source of satisfaction to observe that the publishers, in general, has evinced an interested and cooperative attitude. In one instance sympathetic interest has been translated into action.

The firm of Carl Fischer will issue, shortly, under the name "Sol-ensemble", a special edition of the Favorite Concert Album for organ, constituting a collection of twenty-five compositions in diverse style, suitable for theater or recital playing. The arrangements for this volume have been made by the writer, who has had experience as organist and musical director. They embody the principles set forth in Mr. Berentsen's article, and have received the indorsement of prominent organists. The publishers claim that the "Sol-ensemble is equally effective as an orchestral or a solo part" is confirmed by examination.

Salient points are: 1, an improved accompaniment or orchestral organ part in large notes; 2, the skillful cuing in of melody, bass, or other necessary voices, in

small notes, making a complete solo part; 3, a minimum of orchestral or register annotations, making for clarity.

Due announcement will be made of the issue of this volume, which is in press.

NOTE: The Author advises that the publishers have changed the name to "Sol-orchestra Organ Part."—Ed.

## JAZZ — AND THE ORGANIST

A. R. B.

IT IS queer the number of Organists who say, "I can't play Jazz, because I don't like it," or from the more egotistical ones, "Of course, I can play Jazz, but I don't like it." Do you suppose it might be nearer right if some would say, "I don't like Jazz because I can't play it"?

There is something lacking musically in the theater organist who does not like to play a good rythmical fox-trot or snappy one-step.

Generally the difficulty lies in the fact that the average organist who comes from church work to the theater naturally can't be expected to have a good swing to his rag-time right at the start, because the instrument up to the time of his debut in the theater, has been a "sacred" instrument, and he cannot connect it with jazz playing. But he should remember that it really isn't desecrating the organ to rag on it, nor does it detract from its standing as a church instrument, it merely widens its scope of expression, and increases its possibilities as an instrument. It is necessary for the organist to change his ideas about the organ. For the organist who takes a theater position should acquire the technic of motion picture accompaniment. Part of this is the playing of dance scenes of various types, as in the picture, "The Impossible Mrs. Bellew", the dancing in the casino and on the beach; also Mae Murray in "On With the Dance", which called for numerous dance pieces where anything else would have been out of place. Therefore, we should not

consider it beneath our dignity to play these scenes, as it is part of our position.

We should realize that the fox-trot and one-step are the dance forms of the present day. It isn't a question of accepting them. They have been accepted, and we have to play them. So we should strive for perfection in that style as we do in other branches of organ playing.

A fact that must be realized by the beginner in rag-time, is the necessity for left-foot pedalling alone, which is indispensable.

Keeping in touch with new popular pieces is a great asset. It keeps you abreast of the times and shows interest in the work. Current Victrola records afford opportunity to obtain many useful ideas in registering and arranging these numbers.

Don't think I'm rooting for the jazz pianist, who suddenly decides he could make more money playing the organ, and after a lesson or two thinks he knows it all. For such work lowers the standard of organ playing. What is necessary is for the legitimate organist to become proficient in jazz playing in order to fulfill his duties as theater organist.

So, fellow organists, let's work up our fox-trots and one-steps, as we did or do our church music and see if we won't say, "It's a pleasure to play Jazz."

#### IN MEMORIAM

SIGMUND KRUMGOLD has given up watching the silvery sheet and is now on a leave of absence from the Rialto, to devote his time to the study of piano, organ, and theory in the Institute of Musical Art. It was of perhaps esoteric significance that the feature during his last week of nocturnal labor was yept "Back Home and Broke."

We do not presume to state whether this motto might refer to the paucity of emolument for histrionic interpreters on Broadway, or to the lack of regular income in the immediate future. With Jack Hammond in Rochester, Edward Napier in Pittsfield, Mass., and Walter Wild no longer a devotee of the illumined scroll, there must be something the matter with New York, or with the picture business. Although Sig is back home and his financial reserve more or less broke, we know his youthful enthusiasm is still intact. May he ever be full of spirits—the word being used in the psychic or spiritual sense.

#### APACHE DANCE MUSIC

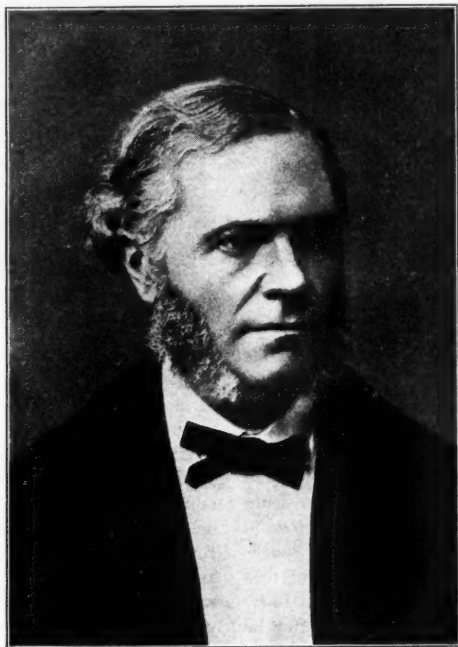
IN ANSWER to the question of one of the readers of the Photoplay pages the music used for the Apache Dance is called "The Apache Dance Intermezzo, by J. Offenbach, published by Emil Ascher, 1155 Broadway, New York.—F. S. A.

## NOTES AND REVIEWS

### Franck Memorial Recitals

UNDOUBTEDLY the greatest celebration of the Centennial of the birth of Caesar Franck was that programed by Dr. Alexander Russell in the presentation

vatory under Cherubini. At the Paris Conservatory he proved his genius in innumerable ways, among others by transposing a sight-reading test a third lower — for which



CAESAR FRANCK

December 10, 1822 — November 8, 1890

of the complete organ works of Franck in the Wanamaker Auditorium, New York, played by Charles M. Courboin and Marcel Dupre.

Caesar Franck was born December 10th in 1822 in Liege, Belgium, and studied music in the Conservatory there, going to Paris at the age of 15 to enter the Paris Conser-

Dr. Russell (apparently relying upon Harvey Grace for authority) says the authorities denied him the first prize but which, says Grove's Dictionary, won him that prize. At any rate his genius was marked not only in unlimited capacity for work but in actual and astounding accomplishments such as the one cited. At the



age of 18 he entered the organ classes under Benoist, but his father forbade him competing for the Prix de Rome so he voluntarily withdrew from the class in April 1842.

After spending two years again in his native Belgium he returned to Paris with his family in 1844 devoting himself to

finally passing on, from an attack of pleurisy, on November 8th, 1890. "In the dusk of a rainy day a few faithful friends followed his body to the tomb. There was no ceremonious funeral, no official discourse of eulogy, merely a few touching words spoken by a friend and a disciple", says Hugues Imbert. Dr. Russell in his pro-



CHARLES M. COURBOIN

Who played the complete organ works of Caesar Franck from memory in three programs



MARCEL DUPRE

teaching, giving as many as ten hour lessons daily. In 1858 he was appointed to Ste. Clotilde where he remained until his death, thirty-two years later. "His peculiar charm was not merely the masterly authority of his teaching, but goodness of heart, and a kindly manner that never grew less during the long years of his professional career."

In 1870 he became a naturalized Frenchman and on February 12th of 1872 he first took charge of the organ class of the Paris Conservatory — about thirty years after he himself had retired from that class as a student. The long hours of his Conservatory work were never allowed to interfere with his own creative activities and he habitually set aside certain periods for himself. If during his classes at the Conservatory a music idea should occur to him he would quietly write it down and then proceed with the lesson.

Thanks to his robust health he was able to stand the strain of long hours and incessant labor and lived to a ripe old age,

gram preface adds further that in May of that year Franck was struck by the pole of an omnibus in the city streets and internally injured, and that his death was partly due to those injuries.

The Paris Conservatory, like all officialdom wherever we find it, was a generation behind the times and blind to the genius of Franck. No notice was taken of his death, and no representative of the Conservatory was present at the burial. But fourteen years later when the public began to realize the worth of the man that had gone, a monument was erected to him in the square before Ste. Clotilde, and the Conservatory did its best to make amends at that time.

His first Opus consisted of three Trios for piano and strings, dated 1842; his last numbered Opus was a QUASI MARCIA, Op. 22, for harmonium, bearing no date. Works dated from 1846 to 1889 carried no opus numbers and include no organ works. Works published without opus or date number twenty-two sets including one set of nine



ALEXANDER RUSSELL, MUS. DOC.

Concert Director, Wanamaker Auditoriums, New York and Philadelphia, Director of Music and Concert Organist, Princeton University. Dr. Russell is probably the best informed general musician in the Metropolis, and besides being a concert artist of fine skill and a composer, is also a business man of keen insight; his management of the Dupre tour has made it the most notable in American organ history.

GRANDES PIECES for organ. His compositions range all the way from songs to symphonies, including works in opera and oratorio form.

#### THE PROGRAMS

##### *Mr. Dupre*

Chorale No. 1 in E  
Prelude — Fugue — Variations  
Cantabile  
Fantasie in C  
Finale in B-flat

##### *Mr. Courboin*

Grand Piece Symphonique  
Chorale No. 3 in Am  
Andantino  
Piece Heroique

##### *Mr. Dupre*

Fantasie in A  
Pastorale  
Prayer  
Chorale No. 2 in Bm

The above thirteen compositions represent the sum total of the organ works of "the greatest composer for the organ since John Sebastian Bach", according to Dr. Russell's estimate. Whether or not popular opinion will accord Caesar Franck that high position, it is certain that for loftiness of concept and purity of musical thought the works of Franck carry on the spirit of Bach in the thought of the nineteenth and early twentieth centuries.

Whether or not the presentation of the complete works of any one composer can be of interest to the general public, the presentation of the Franck organ catalogue in the Wanamaker Auditorium was commendable in every way. It was offered to the public as a Franck Memorial Presentation, and nothing was required of the audience

but to keep silence during the playing. Mr. Dupre, with his tremendous memory, and Mr. Courboin with another memory of apparently unlimited powers were the exponents of their compatriot's works — compatriot of Courboin by birth and of Dupre by adoption. Passages of exquisite beauty — quite always harmonic, very rarely melodic — are to be found in all of the numbers, though in the speed-mad world of today one sometimes longs for a pruning knife by which to eliminate tedious and uninteresting pages for the sake of saving to longer life the more beautiful gems.

And a final word must be said for Mr. Dupre, to whose memory were intrusted nine of the thirteen numbers. He plays with sincerity and conducts himself with a modesty that establishes himself at once in the hearts of his hearers. Rarely has an exponent of our art crossed the ocean with a greater stock or genuine sincerity and modesty. Mr. Dupre, unlike most of our visiting artists, seems to have no contempt for American culture or lack of it; and this impression is strengthened both by his conduct on the concert platform and his behavior in the drawing room. Of course the one great feature that makes his visits so out-standing important is his improvising. He requested to be free from it for these two Franck recitals, but the public could not agree with him, and Dr. Russell had no other course but to ask for an improvisation. A compromise was reached by Mr. Dupre's improvising on two themes selected by Dr. Russell from the works of Franck himself — which produced from this genius a work of equal beauty and interest with those on the program.

A review of Mr. Courboin's work has already been prepared but for lack of space must be held for a later issue.

## New Organ Music from Abroad

ROLAND DIGGLE

**I**N BRINGING these new works to the attention of the readers of *THE AMERICAN ORGANIST* is not my intention to review them to any great length; I shall however try to give some idea as to their usefulness and grade of difficulty. If it does nothing more than keep the reader in touch with what is being done abroad I shall feel that my time has not been wasted.

First and foremost I think must come the series of organ solos and arrangements under the editorship of Dr. Henry G. Ley, the brilliant organist of Christ Church Cathedral, Oxford, which have just been published by Stainer & Bell of London. So far thirteen numbers have been published; the first three are arrangements of the works of R. Vaughan Williams, the *SLOW MOVEMENT* from *A LONDON SYMPHONY*, *LARGO SOSTENUTO* from *A SEA SYMPHONY*, and *ALLA SARABANDA* from *PHANTASY* *QUINTET*, with *ANTIPHON* from *FIVE MYSTICAL SONGS*, the last two under one cover. The arrangements are excellent and with the right sort of organ, and a player of keen insight, they should make excellent recital material if properly placed. From these modern numbers we jump back to good old Handel; here are his *Overtures* to "Arminius", "Orlando", "Justin", and "Julius Caesar", all four of medium difficulty and the jolliest music to play, that is if you like Handel better than Vaughan Williams. My favorite is the "Justin" which makes an excellent opening number for an organ recital. They are not long (eight to eleven pages) and deserve to become popular. Numbers eight and nine are *IN DULCI JUBILO* and the *ADAGIO MA NON TANTO* from Bach's *SIXTH BRANDENBURG CONCERTO*, the latter arranged by E. W. Allam. These are too well known to need any comment. Number ten is a splendid *FANTASY* on the tune "Babylon's Streams" a fine old tune of T. Campion, 1575-1619. This piece by William H. Harris deserves the attention of some of our recital organists; here are twelve pages of real organ music that makes one hope that we shall see more of Mr. Harris's music in the near future.

The last three of the series are *INTERLUDE* and *PAEAN*, *TUBA TUNE*, and *ANGELUS AND*

*TRIO*, by Norman Cocker, another new name in organ music. Perhaps these three are the most useful of the set, that is, to the average organist; the *ANGELUS AND TRIO*, which are under one cover, I like very much; the *TRIO*, a charming, simple piece of three pages, cannot fail to please.

Dr. Ley is to be congratulated on this excellent series and we shall look forward to the future issues with keen interest.

Ten Compositions for the Organ, Vol. I. and II., by Harvey Grace (Schott): Mr. Grace, who is the editor of the "Musical Times" and one of the foremost authorities on the organ and its literature in England, has here given us a great deal of interesting music; the pieces range from fairly easy to difficult and do not demand a large instrument. Vol. I. contains a charming *CRADLE SONG*, a *TOCCATINA* all too short, and an excellently written *SCHERZO*; the later, one of the best in the set, is bound to win favor. There is also a *LAUS DEO* and an *IN-VOLUNTARY* that calls for no special word. Vol. II. is to my mind the best of the two; it contains an *OSTINATO*, a *MEDITATION*, perhaps the most beautiful of the set, a piece of writing that is a sermon in itself; *REVERIE*, another charming piece, and *PLAINT* that somehow does not seem to come off. The last number *RESURGAM*, a fine movement full of real musical feeling, is dedicated to that prince of organists, W. Lynnwood Farnam — he should make it a telling number.

Altogether a most useful set of pieces, especially for the church organist who can use them all.

From the publishing house of Augener, Ltd., we have a fine *PAEAN OF PRAISE* (*Ritornello and Fugue*) by A. Herbert Brewer. This work which was written for the recent Gloucester Festival I like very much; it may have its faults but it seems to get over splendidly and the people like it. The *Ritornello* is perhaps a little trivial, but the *Fugue* contains some excellent writing and the work as a whole shows considerable facility. It is of moderate difficulty and would make a good recital number.

From the same firm comes *Concert Overture No. 6* by Purcell J. Mansfield; it is time that Mr. Mansfield's organ works were

better known over here and I hope this OVERTURE will be played; it is not difficult and only demands a moderate sized organ to make it effective. Combined with these advantages it is only eleven pages long; it seems to me it is the sort of piece that the average audience likes to hear.

For the church organist I would like to mention A Sequence of Seven Minatures by Ernest Bryson (Schott). These short pieces are bound to prove very useful to organists who have to fill in for a minute or two during the service; they vary from one page to three and contain some distinguished writing, in fact it seems a pity that some of them were not given lengthier treatment. The four soft numbers make excellent offertories and the other three, good, short postludes. An unusual set of pieces.

Wilhelm Hansen is the publisher of an INTERMEZZO and a PRELUDIUM by Toivo Kuula, two short numbers that might make nice service preludes; they are not up to the usual Hansen standard. There is a PRELUDE ET FUGUE by Emil Sjogren; I conclude he must have left the manuscript in an unfinished state, for the last fourteen measures both of the PRELUDE and the FUGUE have been composed by Otto Olsson I don't think anyone would know it unless they were told. It is a very ordinary piece of writing with no appeal to either organist or listener. Of much sterner stuff is the CIACONNA by Arne Eggen; here is a concert piece of nineteen pages that looks mighty interesting; it is difficult and needs a large organ to do it justice. I have seen it on the programs of some of the leading organists abroad where it seems to be fairly

well known. A Ciaconna is a slow dance in 3-4 time with a groundbass, almost always in the major in contrast with the passacaglia, and generally in form of variations. This one is in G minor.

From Paxtons of London, who about a year ago took over the Vincent organ catalogue, we have a number of new things of varying interest. There is an AT SUNRISE and FOUNTAIN MELODY from the pen of J. A. Meale, the composer of the well known MAGIC HARP. Organists who have played this will no doubt want to get these new pieces. AN EVENING BARCAROLLE, LAGOON LULLABY, and THE MIGHTY ANDES, by Gatty Sellars, are perhaps more suitable to picture playing than anything else. The last number is a sort of descriptive tone-poem portraying Daybreak, Nature's Grandeur, A Storm, and Evening's Calm — to my mind it does not quite make the grade. By far the best of the set is J. Stuart Archer's FIVE SHORT VARIATIONS on a Scots Air (Gala Water). It is a splendid piece of writing in every way; if I am not mistaken it was the first modern English organ composition to be played by Marcel Dupre, who played it at the opening of the new organ in Westminster Cathedral last fall.

LEICHTE PEDALSTUDIEN, Op. 83, by Karg-Elert: These twenty-two pedal studies are really so many charming little pieces written over a definite pedal figure. They are fairly easy and carefully graduated, full of variety and charm; they should be in the library of every organist. I shall have more to say of this composer in my next article.

## Critiques

*NOTE: Owing to the lack of space critiques of Messers Charles M. Courboin and Rollo F. Maitland and of the Morning Choral are held till next month.—Ed.*

### HENRY F. SEIBERT

MR SEIBERT'S New York recital was given in the Lutheran Church of the Holy Trinity, Dec. 12th, in the following program:

Ravanello.....Christus Resurrexit  
Bach.....Air from Suite in D

Boccherini .....Minuet  
Mendelssohn .....Sonata 1  
Yon .....Gesu Bambino  
Schumann .....By the Fireside  
Kinder .....In Moonlight  
Nevin .....Will o' the Wisp  
Boex .....Marche Champetre  
Yon .....Italian Rhapsody

With the exception of the Mendelssohn and Bach numbers the entire program was one to make a direct appeal to the audience and give the kind of pleasure an audience has a right to demand in return for its



patronage. Mr. Seibert, as usual, played his program entirely from memory. His technic, which is aimed at the clean-cut style in opposition to the muddy legato of former years, was delightfully clear, even on so uninteresting a number as the Mendelssohn; there is hardly a number anywhere in organ literature less suited to the organ than the finale in F of this F minor SONATA — the style of writing makes it either imperative to produce a jumble of unintelligible sounds, or alter the notes entirely and attempt the resurrection of the piece. Mr. Seibert chose to stay on the academically safe side and let Mendelssohn take his own unpleasant medicine.

GESU BAMBINO was played with beautiful tone colors and so also the Schumann and Kinder numbers. Here Mr. Seibert's technic was satisfyingly clear and clean, and his phrasing and color senses were most effectively apparent. Perhaps we might complain of a lack of repose in these daintier numbers; it is doubtful if the player would allow his soprano or his quartet to sing the GESU BAMBINO at the tempo he played it. Is it a fair test to consider that all music should sing? How would it do to compel all organists to spend three years as singers

in church quartets? Cruelty to organists? (or to congregations?)

The organ, not by any means a modern instrument, behaved itself so badly that one wonders how a modern church expects to make a success of its work with such an instrument for its public services, though Mr. Seibert is genius enough to cover the defects for recital playing — which can be done there, but not in the services.

Mr. Seibert is an artist, as he has proved some years ago, and he is backed by an equipment that make him a man to be reckoned with. I do not mean in the normal sense in which that can be taken today of organists, but in a much greater importance. Organists in years gone by have not worked hard enough, nor did the builders make it profitable to do so; both conditions have changed in the past decade. What he did with his unique registration of MARCHE CHAMPETRE, with the restrained tempo of WILL O' THE WISP (which I have not heard in so suitable a tempo in many years), with theme work in the Mendelssohn ADAGIO — these things prophesy with emphasis, and New York City can peg down another chair in its galaxy of artists.

## Repertoire Suggestions

*For Church—Theater—and Concert*

### ROLAND DIGGLE CONCERT CAPRICE

A GAY little piece of music that might be called Minuet, or Colonial Caprice, for it has the minuet flavor and Colonial atmosphere. It is simple and easy to play, and its tempo runs merrily onward from start to finish without a hitch, and with many



opportunities for artistic rubato. Our illustration shows the opening measures and contains the theme. There is a little canonic treatment interpolated here and there in happy relief. The middle section is in the same mood and continues the onward rush of the rhythm; it is marked "Musette", and affords opportunity for striking regis-

tration on a large modern organ. The third section returns the materials of the first, and a coda is added in good style. This is one of the better things of Dr. Diggle and is well worthy of a place on every repertoire.

For the church it could serve as a postlude for either service, or part of an extended prelude. On the recital program it will be heard with great pleasure if the player be artist enough to put it over well and if the organ be capable of making real music. This doesn't mean diapasons and unenclosed pipe-work.

Theater organists will find it excellent for Colonial scenes; as a minuet it would be charming. (Ditson 60c)

### WALTER KELLER MORNING

IF ONLY Mr. Keller were a Hungarian or an Egyptian or an Eskimo this number

would be hailed with delight as being one of the wonderfully atmospheric and esthetic epics which only the Old World can produce. Unfortunately he is an American, and that spoils the whole thing. It opens with an unpretentious melody, as shown



in our illustration, but before the second staff is finished it has brought in some harmonies that have transported us into the dream-land realms of the morning sun, far removed from the work-a-day world which so soon ascends. There is a richness of imagination that is reflected in the harmonies — and all the while the melody is smoothly flowing onward, onward. Given the rich tones of the modern organ, instead of the mono-colored piano upon which you will undoubtedly try this excerpt first, and the piece springs into life. The middle section jumps over the fence into the key of B and carries the melody in the left hand against sustained chords in the right. The recapitulation restores the materials and moods of the statement, though in considerably altered form. Altogether the piece is a bit of the imagination finely worked; inspirational and musicianly at one and the same time. Let Debussy do a thing like this and we should all use it, transcription or no transcription. In other words, why do Americans have the gaul to write good things when only Europeans are supposed to do it?

It makes an ideal prelude for the morning service, and that is its proper place on the church calendar. On the recital program it will make one of the big numbers — big in import, though not in technic, as it is very easy to play.

Theater organists deal with the imagination even to a greater extent than the church — and that's going some. They will therefore find in this gem something

which will someday fill a need when nothing else will quite answer. There is no haste about it, no hurry; all is repose and quiet beauty. The piece can be recommended to all organists. (Church 60c)

#### S. MARGUERITE MAITLAND CANZONETTA in E

A PRETTY little melody number that has already gained good recognition, both from the fact that it carries the name of a fifteen-year-old girl as its composer and also because it is worth it. Our illustration shows the opening measures of the



theme, after eight measures of introduction. It is a graceful, playful theme, making music of the kind the greatest number can enjoy, and the accompaniment given it helps to put it over well without hindrance. This theme is continued thus for the first page, and then comes the contrast section, which is a pedal sustained part chiefly on tonic and dominant against which a synchopated chord theme is given at octaves to the two hands together. The main theme reappears on the third page, and on the fourth another contrast section is introduced, with better originality and effect. On the sixth page the main theme appears for the last time and the piece ends with a good cadence of rather original design.

For the church service it can be used as part of an extended prelude, or as an evening postlude. On the recital program it would be quite worthy of a hearing now and then, and with delicate registration and artistry in rubato, it could be made a gem.

In the theater it could best be used in scenes where life and happiness are abundant but not boisterous, where refinement is prominent; it is a piece of considerable charm. Its melody is genuinely inspirational and not manufactured, which is more than can be said of the contrast section. However there is inherent, in the theme sufficient merit to make the piece worth while, and its three appearances are all doubly welcome. (Fischer 75c)

## New Record and Notes

*THE AMERICAN ORGANIST* is not a newspaper and makes no pretense of supplying news service as such; it does however make a serious effort to present a Record of events and the following items are a News Record and not News. The Overbrook Press, printers of this magazine, are making every effort to clear away the present and temporary congestion in their plant to the end that this and all other magazines being printed by them shall appear regularly and on schedule time. Until that is achieved we ask the readers' kind indulgence.—THE EDITORS

### PERSONAL NOTES

MISS FLORA BAER is said to be the youngest organist in the state of Indiana; she is, at sixteen years of age, organist of Immanuel Lutheran, Valparaiso.

WHEELER BECKETT, organist of Grace Cathedral, San Francisco, is conductor of the new men's choral club of the University of California.



GEORGE HENRY DAY, F.A.G.O.

Whose Benefit Recital in his own church netted \$540. for the Near East Relief

HARRY D. BERLIN, a prominent pedagogue of Reading, Pa., has moved his studio to West Reading.

MARSHALL BIDWELL, head of the organ department of Coe College, has awarded the scholarship prize to Velma Troyak.

MRS. FLORENCE BLUM of New York City has moved to Schenectady where she has become organist of the Strand; her husband, Hermann Blum, is conductor.

JOSEPH BONNET has begun his activities in the new Eastman School of Music, Rochester, where the equipment for his organ classes is most complete. A fine feature of Mr. Bonnet's teaching is that there "listening" students will be admitted to the classes. The idea is a most commendable one.

MISS VIRGINIA COX played, as substitute for Dr. Ray Hastings, before the Los Angeles teachers' Institute Dec. 20th.

JOHN CUSHING took part in a Christmas Program for the immigrants on Ellis Island when 1500 new arrivals were entertained.

CHARLES F. DAVIES, president of the Windsor College and Conservatory, Windsor, Ontario, died Dec. 5th at the home of his son in the suburbs of Cleveland. Dr. Davies was appointed to St. Peter's Cathedral, Kingston Park, London, when but fifteen years of age; he went to Canada in 1869 and held many prominent positions in Canada and in the States, including the post in Grace Church, Detroit, for twenty years. Three years ago he moved to Cleveland and though well on towards his four score years he was not content without an organ at his command and accepted the position of organist in Grace Church where he remained active till his death.

WALFORD DAVIES and RICHARD R. TERRY have been honored with knighthood; the former has been prominent in the department of music education in Wales and as organist of Temple Church, while the latter is known for the choir he has developed in Westminster Cathedral.

GEORGE HENRY DAY, of St. Johns Church, Wilmington, Del., gave a benefit recital recently and raised \$540. for the Near East Relief. Mr. Day is giving Lacey Baker's "Dies Irae" on Feb. 25th and C. Lee Williams' "Last Night in Bethany" on March 25th, with his choir of 35 men and boys. There is also a new anthem being published from his pen, "Sing with all the sons of Glory."

CLARENCE DICKINSON delivered his famous lecture on the History of the Organ in Albany, N. Y., and played his second recital for the Eastern N.Y.A.G.O., returning to New York City the next day to give a lecture before the Supervisors and Teachers of Music in the Public Schools. The lecture was of such character as to be printed by the music department for distribution among all teachers of music in the Metropolitan schools. Dr. Dickinson's annual series of Historical Lecture Recitals are being given on the Tuesday afternoons of February in Union Theological Seminary; the subjects are the Jewish, Russian-Greek, Roman, and Protestant Elements of Faith as illustrated by their music. The programs will be reproduced in later columns. Dr. Dickinson also has a series of Friday noon-hour Musicales in the Brick Church. We suppose he is reasonably busy; if he needs any further occupation for his spare time we suggest that he write an Outline of History, patterning it after Mr. Wells, but being much more specific and going into greater detail, tracing the development of the organist from B. C. five hundred million.

MARCEL DUPRE'S tour of recitals in the States and Canada has reached the total of 96, with very little possibility of further dates because there are only seven days in each week. He returns to France on March 17th and is already booking recitals for his return tour next season.

GOTTFRIED H. FEDERLEIN has been appointed director of music of Temple Emanu-El, New York City, a post held by such famous men as Van der Stucken, Spicker, and Schindler. Mr. Federlein has been organist of the Temple Emanu-El for the past eight years, and this is the first time an organist has been appointed director as well.

G. HOWARD FREED, of St. Johns Reformed, Lansdale, Pa., can play light into darkness when occasion requires it. The lights went out during service and Mr. Freed began to play; just as he reached an effective point in his music, the lights could not stay away any longer but came back and stayed through the rest of the service.

MISS MARY HALLOCK GREENVAIT has invented what she calls a Light and Color Organ, for using lights with music.

NORMAN GREENWOOD is said to be the youngest organist in the state of Wisconsin; at the age of twelve he is organist of St. Andrew's Church, Kenosha.

MRS. HENRIETTA B. HAGER, for eighteen years organist of the Reformed Church of Jesus, Brooklyn, N. Y., died Dec. 4th.

ROBERT HAYES of Milwaukee, recently returned from a six months course study in Paris, has been appointed to St. Pauls Methodist, Green Bay, Wis.

ALFRED HOLLINS was tendered a complimentary dinner by the Edinburgh Society of Organists in honor of the Mus. Doc. degree conferred upon him by the University.

JESSE KREMER has been appointed to Cluster Theater, Baltimore.

A. W. LEE of St. Albans Church, Winnipeg, spent December in England; C. R. Chadwick, assistant organist of Holy Trinity, substituted for him.

EDWIN LEMARE, father of the municipal organist of Portland, Maine, has celebrated his diamond jubilee as organist of Holy Trinity, Ventnor, England, at the age of eighty-two; Mr. Lemare still plays regularly for the Sunday services.

SINCLAIR LOGAN, a blind organist, memorized a cantata of 75 pages and directed rehearsals and a successful performance of the work two months after first beginning his memorizing. Who says an organist cannot memorize!

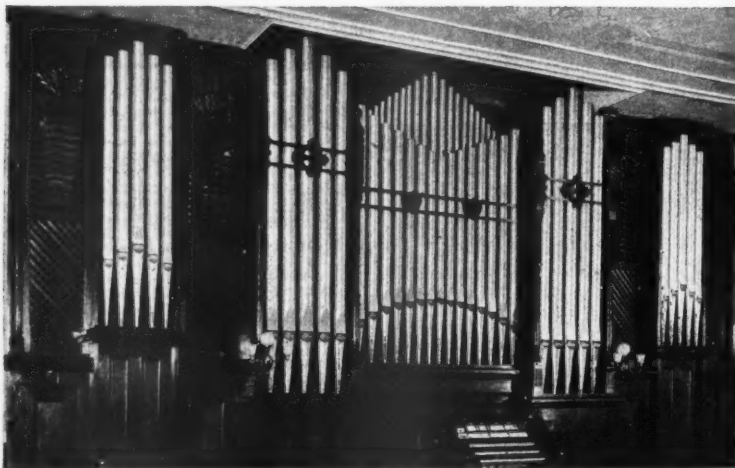
FREDERIC LOTZ of the First Unitarian Church of Pittsburgh has been appointed to Emory Methodist

with his Bach Recitals on which he books his tours across the States. How does he make his audiences sit still and behave for an hour and a half of Bach?

MISS M. ARLINE REID, formerly of St. Pauls, Lynn, Mass., has been appointed to the Universalist Church, Salem.

ALEXANDER RICHARDSON has secured an opening on Broadway, having been appointed to the Post of associate organist of the Rialto, recently vacated by Mr. Sigmund Krumbold.

HUGO RIESENFELD, the famous director of the Rialto and Rivoli theaters, New York, was recently taken to Sing Sing prison by his secretary and there ordered to give a program of music to the guests. Said Secretary, Mr. Abe Meyer, had the fore-thought to conduct other musicians thither also, so that Mr. Riesenfeld was able to give a delightful program



IN ST. JOHN'S CHURCH, EASTON, PENNSYLVANIA

Showing the unusually attractive Case of the new Hillgreen-Lane Organ built under the supervision of the firm's Eastern Representative, Mr. Gustav F. Dohring

C. H. LOWDEN of the Baptist Church, Linden, N. J., is featuring his organ in a novel way. The church has recently acquired a painting of The Christ which has attracted favorable note, and instead of the usual evening prelude, Mr. Lowden plays a half-hour program in semi-darkness while the congregation can see only the picture, and meditates on a theme selected by the minister. "Come unto Me" was one of the themes chosen.

MISS HORTENSE MARSHALL has been appointed to Trinity-Hedding Methodist, Jersey City.

MISS ETHEL MARYOTT, of the First Baptist, Chicago, was robbed of her Christmas music by two Chicago youths who apparently had the firm conviction that music was not good for Chicago's health. Miss Maryott also lost some money in this simple manner. We always knew Chicago would catch up with New York sooner or later.

JUDSON W. MATHER of Seattle has issued in card form a list of the literature on the organ to be found in the Seattle Public Library.

HUGH MCAMIS has returned from a five-month trip abroad. Mr. McAmis spent several months with Widor and then traveled through France, Switzerland, Italy, and England. In Paris he sat with Vierne in Notre Dame while he played the Mass, and enjoyed the same privilege with Widor in St. Sulpice, and with McPherson in St. Paul's Cathedral, London. Upon his return to America Mr. McAmis resumed his duties in Beck Memorial Presbyterian Church, New York City, where he was given a reception and presented with a pearl watch chain.

EDWARD F. MOHR left the chilly climate of New York City on the first of January and is spending the winter in West Palm Beach, Florida. Nice to be rich, isn't it?

EDWARD RECHLIN of Immanuel Lutheran Church, New York City, is making himself famous

of instrumental and vocal music, not to mention the entertainment of motion pictures with the full Rialto and Rivoli scores for each. In December Mr. Riesenfeld presented a special program to another group of culprits, the congress of Governors, held in Sulphur Springs, W. Va., when a Meighan picture was shown for the first time.

LOUIS ROBERT, organist and assistant conductor of the Schola Cantorum, has been appointed organist of Temple Bnai Jeshurun, New York.

EARL W. ROLLMAN, of St. Marys Church, Reading, Pa., has been appointed to St. Stephens Reformed where he has a 3-30 Miller organ. Mr. Rollman has instituted a series of preludial recitals for the evening services, beginning with a Mendelssohn program on Feb. 4th.

MISS BESSIE RYAN of St. Mols Church, Chicago, has been appointed to St. Lukes, River Forest.

OSCAR E. SCHMINKE, American organist and composer, now touring in Europe, writes that things musical in Leipzig are very interesting but that conditions generally are very bad.

ERNEST M. SKINNER, a hard fighter, with a sense of humor, and a ready tongue, a man who has been known to indulge in organ building at times, and who knows how to print de luxe edition catalogues, gives himself away in a recent issue of the Skinner Organ Company's house organ. It's a highly interesting and entertaining autobiography and one that makes even an organ builder almost human. Mr. Skinner was born in Clarion, Pennsylvania; a fine State all right, but why Clarion! Wouldn't Erzhaler have been a better name for the town! We really expect better judgment from the man Skinner, who is known an artist as well as a scrapper. Better luck next time.

HUMPHREY J. STEWART, famous organist of a famous organ, takes half a page of the San Diego

Union to feature the work of the Spreckles Outdoor Organ. Dr. Stewart has made San Diego famous in the realm of music.

T. WILLIAM STREET has been appointed to Empire Theater, San Antonio, Texas.

V. EARL TRUXELL has been appointed to the First Unitarian, Pittsburgh.

DR. JOHN M'E. WARD celebrated on Dec. 24th the completion of his thirty-fifth year as organist and

of Harvard Street Church, Salem, at the age of 11, and went to the South Congregational soon afterwards.

D. KENNETH WIDENOR, a Nebraskan who wants most everything he sees, and gets quite a little of what he wants, has been appointed to the Roosevelt Theater, Chicago. Mr. Widenor came East to study, observe, and conquer, and did all three. Then he went to Montreal, having turned down an offer



ST. JOHN'S, EASTON

The Console of the Hillgreen-Lane Organ was designed by Mr. Gustav F. Dohring. The Rocking Tablets are  $13\frac{1}{16}'' \times 2\frac{1}{4}''$ ; bottom row controls stops of the Pedal, Swell, Great, and Choir, respectively from left to right; top row: Pedal couplers, Swell Tremulant, Swell couplers, Coupler Cancel, Great Couplers, Choir Couplers, Choir Tremulant. Crescendos are, left to right, Choir, Great, Swell, Register. All pipes save the Pedal Organ are enclosed. Reversible pistons under right of Choir are Crescendo Couplers for attaching all Crescendos to Swell shoe. Great to Pedal reversible and Full Organ toe pistons are provided.

choirmaster of St. Marks, Philadelphia. St. Marks is to be congratulated. It's not every congregation that can stand the same man for thirty-five years. But then Dr. Ward is to be congratulated also. It is not every organist who is worthy enough to be retained in the same position for a third of a century. The church bulletin of the 24th tells why: "Yet it is the ever continuous excellent music of the regular services of congregation and Sunday School that emphasizes the importance of Dr. Ward's activities in St. Marks." Though an organist for so many years Dr. Ward is still human and the possessor of a sense of humor, a man of a multitude of friends. A brief sketch of his work is being prepared for later columns.

PARKER L. WALKER, for sixty years organist of South Congregational, Salem, Mass., died Dec. 10th at the age of 77. Mr. Walker became organist

of much better money from a middle-sized western city. After gaining what he desired in the way of experience and the practise of his art in the various eastern centers he has gone West — at least half way. Though we wish him back home in what some of us know as The Old Town, we none the less wish him the best of everything in the famous city of Chicago, even though it be out where the West almost begins.

W. WOLSTENHOLME, the blind organist and composer, carries in his memory the 32 piano sonatas of Beethoven. Stack these against the many other piano pieces he retains and the innumerable organ and choral works essential to an active organist, and ask yourself if organists can memorize.

PIETRO YON has achieved a second distinction. A few years ago he broke the world record and became the first Honorary Organist of the Vatican.



December 18th he broke a second world record and became the first concert organist to be featured in a theater in a group of organ solos, making his appearance in the Stanley Theater, Philadelphia, playing the following:

Bach — Toccata and Fugue Dm  
Boex — Marche Champetre  
Yon — Gessu Bambino  
Yon — Concert Study 1

#### AMONG RECITALISTS

FRANK STEWART ADAMS: Dec. 19, Peekskill, N. Y., Presbyterian, dedicating new Estey.  
WARREN D. ALLEN: Dec. 1, Walla Walla, Wash., Whitman College.

GEORGE W. ANDREWS: Dec. 13, Cleveland, Museum.

J. WARREN ANDREWS: Dec. 26, Vernon Heights, Congregational, dedicating new Estey.

ALLAN BACON: Jan. 9, Claremont, Cal., Congregational.

CHARLES O. BANKS: Dec. 14, Brooklyn, N. Y., Knickerbocker Methodist.

ALLEN W. BOGEN: Dec. 7, Waukesha, Wis., Presbyterian.

GEORGE M. BREWER: Dec. 1, Montreal, Church of Messiah, first of three recitals for young people.

T. FREDERICK H. CANDLYN: Dec. 7, Brooklyn, N. Y., Green Avenue Baptist.

HARRY E. COOPER: Dec. 15, Kansas City, Eastminster Presbyterian.

FRANK MERRILL CRAM: Dec. 17, Jan. 14, Potsdam, N. Y., Normal Auditorium.

ARTHUR DAVIS: St. Louis, Christ Church Cathedral, noon-hour recitals.

U. G. DAVIS: Dec. 12, Elizabeth, N. C., First Methodist.

GEORGE DELAND: Dec. 11, Georgetown, D. C., St. Johns.

JOHN DENEUE: Dec. 11, Baltimore, Grace and St. Peters.

CLARENCE DICKINSON: Dec. 3, New Canaan, Conn., Congregational; Dec. 11, Albany, N. Y., St. Pauls.

JOHN DOANE: Jan. 15, Englewood, N. J., First Methodist.

FERDINAND DUNKLEY: Tuscaloosa, Ala., First Presbyterian.

MARCEL DUPRE: February engagements: 1, Plainfield, N. J.; 2, Allentown, Pa.; 3, Philadelphia; 5, Harrisburg; 6, Chambersburg, Pa.; 7, Uniontown, Pa.; 9, 10, 11, Memphis (3 recitals); 13, Louisville; 15, Birmingham; 16, Shreveport, La.; 18, 19, New Orleans; 22, Baltimore; 23, Norfolk; 24, 25, Washington; 26, Pittsburgh; 27, Philadelphia; 28, New York.

CLARENCE EDDY: Dec. 7, Chicago, First Methodist; Dec. 9, Rockford, Ill., Rockford College; Jan. 10, 11, Baltimore, St. Marks, dedicating 3-39 Moller.

LYNNWOOD FARNAM: New York, Holy Communion, Mondays in January.

HAROLD GLEASON: Jan. 22, New York, Holy Communion.

A. LESLIE JACOBS: Dec. 8, ? ?, First Baptist.

WM. H. JONES: Dec. 7, Raleigh, N. C., Christ Church.

E. H. KROEGER: Dec. 3, St. Louis, Delmar Baptist, A.G.O. auspices.

MISS EDITH LANG: Dec. 18, East Weymouth Congregational.

CARL F. MUELLER: Dec. 10, Milwaukee, Lutheran, dedicating new organ of his own specification; Dec. 10, Milwaukee, Grand Ave. Congregational, 44th recital.

MISS NORA NEAL: Dec. 5, Pittsburg, Kansas, First Presbyterian.

HAROLD D. PHILLIPS: Pittsburg, Trinity, series of weekly Advent Recitals during December.

MISS EMILY E. ROBERTS: Dec. 17, East Chicago, Ind., First Congregational.

SUMNER SAITER: Dec. 10, Williams College, Franck Memorial concert.

EDWIN STANLEY SEDER: Dec. 8, Augustana College.

JAMES E. SCHEIRER: Jan. 31, Forsyth, Ga.; Feb. 1, Macon; Feb. 2, Milledgeville.

HENRY F. SEIBERT: Jan. 15, Wilmington, Del., private recital in the Du Pont residence.

ERNEST H. SHEPPARD: Dec. 5, East Orange, N. J., Christ Church.

S. DWIGHT SMITH: Dec. 15, Pittsburgh, Hazelwood Presbyterian.

ROBERT HUNTINGTON TERRY: Dec. 6, Yonkers, N. Y., St. Andrews.

JOHN WINTER THOMPSON: Jan. 12, 19, 26, Galesburg, Ill., Central Church.

ELMER TIDMARSH: Dec. 14, Schenectady, N. Y., Second Reformed.

E. TIMMERMAN: Dec. 7, Middletown, Ohio, Bethlehem Lutheran.

ALFRED E. WHITEHEAD: Dec. 16, Montreal, Christ Church Cathedral, Franck recital.

HOMER P. WHITFORD: Dec. 20, Utica, N. Y., Tabernacle Baptist, pupils recital; Jan. 7, Brooklyn, N. Y., Brooklyn Institute.

H. L. YERRINGTON: Jan. 1, Norwich, Conn., First Congregational, 42nd Annual Recital.

#### CHORAL NOTES

JOHN BLAND'S boys of Calvary Choir, New York, assisted in the Christmas concert of the Schola Cantorum in Carnegie Hall.

N. LINDSAY NORDEN directed the Reading Choral Society in the first concert of its fourth season Dec. 14, with Mr. Henry S. Fry at the organ.

J. B. POULIN directed the Womens Lyric Club of Los Angeles in its first concert of the season in Philharmonic Auditorium Dec. 1.

HERBERT STAVELY SAMMOND gave a concert with the Morning Choral in the Brooklyn Masonic Temple.

JOHN SMALLMAN directed the Los Angeles Oratorio Society of 200 voices in a rendition of the Messiah, Dec. 17, in Philharmonic Auditorium, accompanied by the Philharmonic Orchestra of 50 players.

JOHN BISSELL TROWBRIDGE, director of Church Choral Union, Los Angeles, has arranged the following: The Messiah, Dec. 12; miscellaneous program, Feb. 6; Gaul's Passion Music, Mar. 20; Elijah, June 5.

C. GORDON WEDERTZ directed a performance of The Messiah Dec. 31, in Chicago, with a chorus of 600 voices.

MISS LOUISE ST. JOHN WESTERVELT has organized a Harmony Chorus in Chicago.

HARRISON WILD directed the Apollo Musical Club in a performance of The Messiah in Chicago Dec. 24 with the Chicago Symphony Orchestra and Edgar Nelson at the organ.

#### MUSICALES

ALSTON L. BRANDES: Dec. 11, Newark, N. J., St. Stephens; Union-Exsex N.A.O. program.

MRS. LILLIAN HAYLES BUTCHER: Dec. 10, Leavenworth, Tex., Congregational Church.

MRS. ALICE NEWHALL COOK: Dec. 3, Lynn, Mass., Washington Street Baptist.

MISS NINA CORBETT: Dec. 8, Alton, Ill., Twelfth Street Presbyterian.

CLARENCE DICKINSON: New York, Brick Church, Friday Noon-hour concerts; January programs: Handel, Franck, Schuman, and Mozart.

JAMES RAYMOND DUANE: Dec. 17, Philadelphia, St. Stephens.

EDWARD EIGENSCHENK: Jan. 27, Chicago, Kimball Hall.

KARL ESCHMAN: Dec. 20, Granville, Ohio, 14th annual Messiah performance, with University Orchestra.

MISS ALICE KNOX FERGUSON: Dec. 24, Dallas, Oak Cliff Presbyterian.

ROBERT S. FLAGLER: Dec. 3, Poughkeepsie, N. Y., Christ Church, Gaul's "Israel in Wilderness."

ROBERT McC. GRAHAM: Dec. 19, Passaic, N. J., First Reformed.

JOHN S. GRIDLEY: Dec. 24, Norfolk, Va., Ghent Methodist, The Messiah.

MRS. H. L. HILSON: Dec. 10, La Porte, Ind., First Christian.

MRS. E. L. HOWES: Dec. 17, Bangor, Maine, First Baptist.

PHILIP JAMES: Jan. 9, Montclair, N. J., St. Lukes, James' "Nightingale of Bethlehem."

HENRY LA FONTAINE: Dec. 10, Norwich, Conn., St. Marys Memorial, dedicatory.

MRS. LAUNT LINDSAY: Dec. 17, Rochester, N. Y., North Presbyterian, Buck's "Coming of the King."

THOMAS MOSS, director, GEORGE FAIR-CLOUGH, organist: Nov. 26, St. Paul, Auditorium, union services of Episcopalians, choir of 350 voices.

N. LINDSAY NORDEN: Dec. 10, Philadelphia, Second Presbyterian, Franck Memorial.

HERMAN POWWELS: Dec. 3, Guelph, Ontario, Knox Presbyterian.

ARTHUR K. PUTLAND: Dec. 3, Edmington, Alb., McDougall Church.

F. J. RADLEY: Dec. 3, Cadillac, Mich., Congregational.

MISS LELA RUDISILL: Dec. 7, Hanover, Pa., St. Matthews.

MISS OLGA SCHLOBOHM: Dec. 10, Yonkers, N. Y., St. Johns Lutheran.

S. WESLEY SEARS: Dec. 10, Philadelphia, St. James, Spchr's "Last Judgment."

MISS BERTHA SEIBEL: Dec. 10, Hannibal, Mo., First Christian.

W. H. SPOONER: Dec. 10, St. Thomas, Ont., Trinity Church.

LOUIS H. STAHL: Dec. 5, Hudson, N. J., Palisade Methodist.

and Mrs. Elmer Dean, dedicated by Charles M. Courboin, Nov. 18.

FLUSHING, N. Y.: St. Georges, memorial to Katherine Hoppin Richmond, dedicated Nov. 15.

Island City Masonic Lodge, dedicated Nov. 14.

GALVESTON: St. Patricks, Miss K. Greaney, organist, dedicated Nov. 19.

GERMANTOWN, Pa.: St. Stephens Methodist, C. Stanley Campion, organist, dedicated Nov. 12.

HAGERSTOWN, Md.: St. Johns Lutheran, Moller dedicated Nov. 16 by Warren D. Allen.

HARRISBURG: Mount Calvary.

INDIANAPOLIS: Second Baptist, Mrs. Belle Evans, organist, \$9,500. organ dedicated Nov. 19.



#### BREAKING ANOTHER RECORD

Mr. Pietro A. Yon becomes the first concert organist to be featured as soloist on a theater program. An organ builder (not the builder of the Stanley instrument, however) helped bring this to pass.

Mr. Yon's program is given elsewhere

ROBERT HUNTINGTON TERRY: Dec. 6, Yonkers, N. Y., St. Andrews.

RUDOLPH TRINKLE: Dec. 8, Allentown, Pa., First Presbyterian.

#### NEW ORGANS

NOTE: The following items were held over from the January issue for lack of space.

ATLANTIC CITY: Wesley Church, Moller.

BALTIMORE: Grace and St. Peters, John Denues, organist, opened Nov. 26.

BIRMINGHAM: Walker Memorial Church, gift of Mr. and Mrs. R. S. Munger, Austin, installed by Messers Allen and Welch, inaugural recital by Mrs. Edna Gockel Gussen, Mrs. Beatrice Tate Wright, organist.

BRIDGETON, N. J.: Central Methodist.

CENTERVILLE, Md.: Opera House.

CHARLOTTE, N. C.: Caldwell Presbyterian, Hook & Hastings, installed by W. C. Underwood.

CHICAGO: First Presbyterian, Frances S. Moore, organist; 4-51 Skinner, dedicated Nov. 1 by Eric Delamarter.

Fourteenth Scientist, 3-m planned by Edwin Stanley Seder.

Grace Episcopal, dedicated Nov. 19.

CINCINNATI: Music Hall, funds being raised, \$50,000, to replace the 4-94 organ built in 1878.

CLEVELAND: Pilgrim Lutheran, dedicated Nov. 15 by James H. Rogers.

DAYTON: National Cash Register Co., 4-60 Estey being installed; Henry A. Ditzel, consulting organist.

DENUBU, Cal.: Presbyterian, \$6,500. Bennett.

ELMIRA, N. Y.: Trinity Episcopal, gift of Mr.

JAMAICA, N. Y.: Queens Baptist, funds raising for organ memorial to "Flying Parson" Maynard.

JERSEY CITY: St. Pauls, dedicated Nov. 12.

JEWELL CITY, Mo.: Methodist, purchased Kilgen organ from Kansas City Live Stock Show.

KANSAS CITY: American Royal Pavillon, Kilgen installed for two choral concerts — built for only two days use.

KELSO, Wash.: Vogue Theater.

KEYPORT, N. J.: Second Baptist, dedicated Nov. 5 by George M. Collins.

KINDERHOOK, N. Y.: St. Pauls, Miss Catherine Anderson, organist; gift of Waldo C. Newcomer, dedicated Nov. 19.

LEBANON, Pa.: First United Brethren.

MARION, Ohio: Oakland Theater, Kimball ordered.

NEWARK, N. J.: St. Johns Lutheran, Miss Annette Hohmann, organist; built by Arpad E. Fazakas, dedicated Nov. 1.

Eliot School, funds raising.

NEW ORLEANS: Eighth Street Methodist, \$1,600.

NEW YORK: Park Avenue Baptist, Harold Vincent Milligan, organist, Hook & Hastings dedicated Nov. 19.

NIAGARA FALLS: Jepson Street Church, dedicated Nov. 5, by Franklin Legge of Toronto.

NILES, Ohio: St. Patricks, funds raising.

PATERSON, N. J.: Church of Redeemer, Austin.

PEEKSKILL, N. Y.: Presbyterian, dedicated Nov. 19 by Walter Squire.

PHILADELPHIA: East Montgomery Ave. M. E., dedicated Nov. 2 by Edward R. Tourison.

PLATTEVILLE, Wis.: Gem.

POUGHKEEPSIE, N. Y.: First Congregational, enlarged Midmer, dedicated Nov. 20 by E. Harold Geer.

PROVIDENCE, R. I.: Beneficent Congregational, \$30,000. instrument donated by Mrs. J. D. Rockefeller.

PULASKI, N. Y.: Methodist, Mrs. Brimmer Hunt.

organist; dedicated Nov. 17 by Miss Celia Sargent.

PUNXSUTAWNEY, Pa.: Lutheran, raising funds.

ROME, N. Y.: First Presbyterian, dedicated Nov. 3 by Elmer A. Tidmarsh.

SALT LAKE CITY: B'nai Israel Temple, dedicated Nov. 20, by Edward P. Kimball.

SANDUSKY, Ohio: Plaza.

SARANAC LAKE, N. Y.: Pontiac Theater, Leon Dussault, organist.

SAYRE, N. Y.: New Sayre Theater, Kimball.

SELMA, Cal.: First Christian.

SOUTH HADLEY, Mass.: Mary Lyon Chapel, Mt. Holyoke College, gift of William F. and Samuel R. Whiting, dedicated Nov. 21 by W. C. Hammond.

ST. LOUIS: Second Presbyterian, specifications by Ernest Prang Stamm, built by Hillgreen-Lane.

Third Baptist, dedicated Nov. 17 by Charles Gallo-way.

TORONTO: High Park Presbyterian, Harold Wallace, organist; 3-34 Casavant.

VAN BUREN, Neb.: Methodist, Estey.

WHITNEYVILLE, Mass.: Presbyterian.

WILKESBARRE, Pa.: First Evangelical.

WILLIAMSPORT, Pa.: St. Pauls, \$4,000.

WILMINGTON, Del.: New Jerusalem, Moller, dedicated Dec. 3, Frederick Stanley Smith, organist.

members, representing nearly every State in the Union. Speakers were Dr. John Kelman, Mr. Rubin Goldmark, Dr. Eugene Noble, and Mr. Tertius Noble. The Council meeting preceding the luncheon elected Mr. Samuel A. Baldwin to the Council in the place of Mr. Frederick Schlieder. The resignation of Bishop Manning as Chaplin was read. 13 Colleagues were elected.

BALTIMORE: Dec. 10 the sixth recital was given in Peabody Conservatory by Mrs. Imogen Rothel Matthews; Demarest's Fantasia for piano and organ was played by Mrs. James Carey Martien and Mrs. J. F. Apsey.

Dec. 17 the last of the Peabody recitals was given with Gounod's De Paques Mass sung by St. Ann's choir under the direction of Mr. Ferdinand Linhard.

DISTRICT OF COLUMBIA: Dec. 5 program was given in the First Congregational Church, Washington, with organ, piano, violin, soprano, and bass; the organ numbers were played by Miss Charlotte Klein and Mr. Walter H. Nash, with piano numbers by Mr. Adolf Torovsky, A.A.G.O.

ILLINOIS: Jan. 28 a service was given in St. Vincents Church with organ solos by Mr. Emory L. Gallup and Mr. William H. Barnes; Mr. Arthur C. Becker, organist of the church, was in charge of the service.

INDIANA: Dec. 14 Mr. Charles M. Courboin was presented in a recital in Meridian Street Methodist.

Jan. 14 a meeting was held in the First United Presbyterian, Indianapolis; following the meeting Mr. W. T. Shannon, organist of the church, played a recital.

MICHIGAN: Dec. 11 four Chapter members, Mrs. Minnie Caldwell Mitchell, Miss Helen J. Schaefer, Mr. Frank Wrigley, and Mr. William G. Schenk, gave a recital in Central Methodist Church, which was broadcasted by WCX.

MISSOURI: Dec. 3 a recital was given by Mr. Ernest R. Krueger in Delmar Baptist, St. Louis.

NEW ENGLAND: Dec. 6 the 96th recital of the Chapter was played by Mr. Henry Doersman whose program constituted a Frank Memorial.

Dec. 18 a recital was given in Park Street Church, Boston, played by Messers Harold F. Schwab, Thompson Stone, and Frederick Johnson.

WESTERN NEW YORK: Dec. 3 a service was presented in St. Matthews Lutheran Church, Rochester, with organ numbers by Messers Austin F. Grab and Guy F. Harrison and Miss Ruth Mabie Vink.

SOUTHERN OHIO: Dec. 16 the Chapter had the pleasure of listening to the accomplished Lynnwood Farnam for the first time. Happily the Dean, the Treasurer, a member of this years program committee, and one member, had had that joy at the Oberlin convention, and had prepared the other members for the marvellous treat that was in store for them, but nevertheless their expectations were more than realized. Such perfection at a recital of any kind is very seldom to be heard — one forgets the marvellous technic in the music that results — its finesse, broad outlines, exquisite coloring, brilliancy, yet one feels that he is listening to the perfection of organ music and not to the mere imitation of an orchestra. Needless to say, Mr. Farnam left behind him in Cincinnati a host of devoted admirers, not only of the musician but of the sincere quiet cultivated gentleman.

NEBRASKA: Dec. 10 a service was given in the First Presbyterian, Omaha, by the choirs of the First Presbyterian and Trinity, Mr. Ben Stanley organist of the former, Mrs. Lonise Shaddock Zabriskie organist of the latter.

NORTHEASTERN PENNSYLVANIA: Dec. 31 a recital was given in Simpson Methodist Church, Scranton, by Miss Augusta Frits.

Jan. 30 the 23d recital of the Chapter was given by Mr. Ernest Dawson Leach in the Church of the Good Shepherd. Recitals of the Chapter have attracted wide attention and are all well attended.

TEXAS: Jan. 18 a business meeting was held in Oriental Hotel, Dallas, with a talk on Standardization by Mr. Lawrence Andrew. "Early Organists" Roll Call lead by Mrs. W. H. Allen, and vocal solos by Mrs. J. L. Johnson.

Feb. 15 the meeting was held in Oriental Hotel, with talks on The Dallas Federation by Mrs. O. L. McKnight and Our Part in the Federation by Miss Vivian Weeks; Roll Call under the leadership of Mrs. Forrest Reed was answered by the names of City, State, and National officers.

WISCONSIN: Dec. 3 the first concert of the

## American Guild of Organists

UNITED STATES AND CANADA

### News and Notes

COUNCIL met Dec. 4 with the following present: Messers Sealy, Comstock, Martin, Andrews, Barnes, Bleecker, Brewer, McEdden, Macrum, and Wright. A vote of thanks was extended to Mr. David McK. Williams for his splendid work at the Service in St. Bartholomews. The following Nominating Committee was approved: Messers Elmer, Coombs, Woodman, Winterbottom, and Erikson. A Service was planned for February in St. Thomas Church, with the choirs of Grace and the Cathedral participating also. Dr. Parks of St. Bartholomews was elected an Honorary Associate, as were also Dr. Pfohl and Mr. Hondthaler who assisted in the formation of the new North Carolina Chapter. Mr. Hedden urged that the Examination papers of former years be prepared in volume form for sale at fifty cents a volume, which was approved by the Council. The question of recognition of the R.C.O. Honorary Associates is under consideration. The resignation from the Council of Mr. Frederick Schlieder was accepted with regret. Georgia Chapter elections were ratified as follows: Dean Charles A. Sheldon, Subdean Joseph Ragan, Sec. Frances Coleman, Treas. Mrs. David L. Wood. 36 Colleagues were elected.

December 11 was held the second of the season's Public Meetings at the Waldorf, with Dr. J. H. Finley, formerly president of the College of the City of New York, and now on the Times editorial staff, as guest of honor. Besides other music there was a rendition of Dr. Finley's poem to music by Horatio Parker, "The Red Cross Spirit Calls," by Miss Helen Swain.

January 1 the annual New Year's luncheon was held in the Waldorf, with an attendance of about 80

season was given in Lake Park Lutheran Church, Milwaukee, with three organ solos each by Mr. Lewis Vantine, Mrs. Winogene Hewitt Kirchner, and Mr. F. A. Schneider.

#### NATIONAL ASSOCIATION

**HEADQUARTERS:** Dec. 11 the Executive Committee met at the Musicians Club with the following present: President Noble, Chairman McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore, and Messrs. Macrum, Doane, Adams, Sammond, and Nevins. The Association is making plans for some definite agreement between builders and organists relative to standard practices in console construction.

Jan. 8 the Committee added Mr. Lynnwood Farnam to the committee on organ building problems and Mr. Frank Stewart Adams was accepted as the representative of the Society of Theater Organists on that committee.

Jan. 29 a meeting was held in South Congregational, Brooklyn, with organ numbers played by Messrs. Richard Keys Biggs and Warren H. Gehrkren.

**DELAWARE:** Dec. 7 a Round Table dinner was held in Wilmington with a good attendance.

Jan. 4 a recital was given in the Harrison Street Methodist Church with organ solos by Mr. William T. Timmings and Miss Sarah Spencer Schwatlo; following the recital the members and their friends were entertained in the church parlors by Mr. Wilmer Calvin Highfield, organist of the church. The election resulted in the unanimous retention of the present officers for the coming year. During the past year there were held 6 recitals and 6 Round Table dinners.

**NEW JERSEY:** The first week of February was known as Choir Week, with special events by members in the First Methodist Church of Asbury Park, where Mrs. Keator presided. Well known speakers and workers in church music supported Mrs. Keator's program and made the event profitable and noteworthy in the history of the New Jersey Chapter. Mrs. Keator originated a unique processional for a Christmas Musicales given in her church; the auditorium was darkened and the choir marched in carrying electric candles and singing "It came upon the midnight clear."

**RHODE ISLAND:** The January meeting was devoted to a talk by Miss Helen Hogan who had just returned from her third European trip; Miss Hogan spent from May to November in study with Widor, Bonnet, and Bossi, and played recitals and services in Paris.

**UNION ESSEX:** Nov. 27 a recital was given by Mrs. Kate Elizabeth Fox in Westminster Presbyterian, Elizabeth, N. J.

Dec. 11 an Advent concert was given in St. Stephens Church, Newark, by Mr. Alston Brandes, organist of the Church.

Dec. 29 a joint choir service was given in the Third Presbyterian, Elizabeth, under the management of Miss Jane Whittemore.

Jan. 8 a program of Christmas organ music was presented by members of the Council in the Third Presbyterian, Newark, with Mr. S. Frederick Smith, organist of the church, acting as host. A representative of the Hall Organ Company addressed the meeting.

#### ASSOCIATIONS

**AMERICAN ORGAN PLAYERS CLUB:** Dec. 12, recital by Mr. Wm. C. Young in Central North Broad Street Presbyterian Church.

Dec. 28, St. Clements Church, Franck recital played by Messrs. Charles M. Courboin, S. Wesley Sears, Rollo F. Maitland, and Henry S. Fry.

Dec. 30, Nativity Lutheran Church, recital by Mr. Russel H. Miles.

Jan. 18, Trinity Lutheran, Norristown, recital by Mr. Arthur W. Howes.

Jan. 30, Bethel Lutheran, recital by Mr. Harry E. Kerr.

Feb. 14, First Methodist, Camden, recital by Mr. James C. Warhurst.

Feb. 27, Second Baptist, recital by Mr. Edw. R. Tourison.

**CADMAN CLUB:** Mr. Frederick W. Goodrich addressed the Club on the subject of Some Aspects of Modern Music. Mr. Goodrich also participated in the second municipal concert.

**CANADIAN COLLEGE OF ORGANISTS:** Dec. 19 a recital was given by Dr. Ernest MacMillan in St. Pauls Church, Hamilton.

Dec. 24 a Christmas Carol service was held in Ottawa, with Dr. Herbert Sanders conducting and Mr. J. W. Bearder at the organ.

**CHOIR DIRECTORS GUILD OF AMERICA:** Jan. 10 a meeting was held in Auditorium Hotel when an address on The Choir Director's Attitude Toward Church Music was given by Dr. Daniel Protheror. Dinner was served to those attending.

**LOS ANGELES SOCIETY OF THEATER ORGANISTS:** The January meeting elected the following officers for the year: President Claude L. Reimer, Vice president Rene E. Becker, Treasurer A. B. Fritz, Secretary Katherine Flynn, Librarian Helen M. DuFresne, Business Agent Charles O'Hara, Directors Dr. Ray Hastings and Roy L. Medcalf. Regular business meetings will be held the first Wednesday of each month, while the third Wednesdays are to be devoted to socials and other activities.

**SPINET:** Dec. 12 a musicale was given in the Congregational Church, Red Lands, Cal., with organ solos by Mrs. Anna Blanche Foster. Yon's Concerto Gregoriano was played in its organ-piano duet form.

#### THE FUND FOR M. LOUIS VIERNE

MESSRS. Edward Shippen Barnes and Lynnwood Farnam acknowledge the following gifts to the Fund and express their personal gratitude to the friends, pupils, and admirers of M. Vienne who have responded so generously to the appeal made in his behalf:

Mr. Robert Winterbottom	\$ 5.00
Miss Frances Holden	30.00
Mrs. Ruth M. Conniston	10.00
Mr. Arthur Foote	5.00
Mr. Christopher J. Thomas	1.00
Miss Dora Duck	1.00
Mr. John Cushing	5.00
Mr. E. W. Dunham	10.00
Dr. F. S. Palmer	5.00
Mr. Wm. S. Huber	2.00
Mrs. Olga Mendoza	10.00
Mr. Alfred Greenfield	5.00
Miss E. M. Yates	5.00
Mr. J. E. Yates	5.00
Mr. H. R. Austin	10.00
Miss Doris Canfield	3.00
The Truette Organ Club	25.00
Miss Bybee and Mrs. Burns	5.00
Mr. Mark Andrews	25.00
Mr. Frank L. Sealy	5.00
Mr. Lynnwood Farnam	25.00
Mr. E. S. Barnes	10.00

\$135. has been forwarded to M. Vienne, at the rate of 14 francs to the dollar, and it is fully expected that at least another hundred dollars will have been similarly sent by the time this acknowledgement appears in these columns. M. Joseph Bonnet is devoting the proceeds of two concerts to the Fund, and M. Marcel Dupre is planning to aid in the same way; a personal friend of M. Dupre is contributing \$250. to the Fund.

Further contributions may be sent at any time to the undersigned, and will be most gratefully received. May we ask that M. Vienne's friends will make known to other sympathetic persons the severe straits to which repeated misfortunes and ill health have reduced this great musician, as we earnestly hope to raise a considerable sum for his assistance.

LYNNWOOD FARNAM,  
EDWARD SHIPPEN BARNES,  
222 East 17th St., New York.

[It is certainly impossible for any cultured musician to study the creations of M. Louis Vienne without being sincerely impressed with the beauty and loftiness of his conceptions. Messrs. Barnes and Farnam are doing the world of culture an incalculable benefit in their genuine interest and practical efforts to make it possible for M. Vienne to continue his teaching and his composition. His sufferings have been great, but his name is loved by all who love music in America and we hope the Fund is only in its beginning. Here is a debt of love America can now partly repay to one of the first friends America ever had — France, the Glorius among nations.—THE EDITORS]

#### GENERAL NOTES

**ET TU LOS ANGELES!** The good church folk in an effort to regulate Los Angelesians into heaven by city ordinance succeeded in passing regulations for social clubs — only to discover too late that the ordinance affects the churches as well and that



ministers and congregations are subject to a \$500. fine if they do not obtain police permits to hold meetings.

RUSSELL'S Song of the Basket Weaver has made a serious dent in the "Can anything good come out of America" impression that has held sway in good old Britain. Mr. Meale writes to the publishers:

"I have played the 'Song of the Basket Weaver' at scores of my recitals in the Provinces without one exception, and I get frequent inquiries where it can be had. You will be interested to know that my mid-week recital at Westminster is attended weekly by 2000 to 2500 people."

1300 CHILDREN of the various institutions in New York City were guests of the Riesenfeld theaters during the week of the Childrens Annual Festival.

"WANTED—music for the Western Penitentiary orchestra." 5 violins, 3 clarinets, 2 cornets, 5 saxophones, 2 flutes, 2 trombones, 1 bass, 1 banjo, 1 piano, drums and bells; such is the catalogue of the prison orchestra. The appeal for music was sent to Mr. Hugo Riesenfeld, of the Rialto-Rivoli, New York. The same day it was received, Mr. Riesenfeld's secretary sent a large package of orchestrations and other packages will follow from time to time. But why isn't the organ profession represented? Certainly it wouldn't take long for any of us to nominate an organist or two for the place.

FIRE! They should worry. The minister's wife was organist and in her dual capacity she was used to a great deal worse than mere fire. She kept right on playing, the congregation decided to stick it out too, and in no time the firemen had the blaze under control and no body was trampled upon. It happened in Central Presbyterian, in the unknown village of New York.

200 MOLERITES celebrated the 41st anniversary of the founding of the Moller organ factory in Hagerstown, Dec. 27. Since 1881 each year has shown a greater output of organs than the preceding year, with but one exception. 1922 saw 268 Moller Organs shipped. Among the tributes to Mr. Moller was that of persistency, the speaker relating how Mr. Moller had spent an entire year in building his first organ, and himself went out to sell it. It would be almost a physical impossibility for Mr. Moller or any other one man to even sign up the contracts for all the Moller organs that are built and sold through out America today.

#### MAGAZINE NOTES

A FINE PEDAL PIANO is offered for sale in these columns. It is in perfect condition and will be worth many times its cost to the organist who secures it.

ASSISTANT ORGANIST wanted for New York City church; no regular duties and no stated salary, but ample opportunity to learn the art of choir training, and all the organ practise desired without cost.

BUSY! So are we. So busy that all our work cannot be attended to as we should like. Things that can be laid aside till tomorrow are laid aside — forever. Receipts for payments by check are among the things thus dealt with. You understand, don't you?

CONGRESS, the last place on earth where business and intelligence reign. Every war tax under the sun has been removed but the 300 per cent tax charged against publishers of magazines. There's a reason, a good reason. Publications talk too much, tell the truth too often, and learn a great deal too much. Mayor Hylan of New York, the invincible Palm Beach enthusiast, asked the merchants of New York to stop advertising in all the newspapers that criticized his administration, so as to kill them off. It didn't work. Then he tried to organize a Hush Week. It didn't work either. He ought to be selling peanuts.

80-PAGES AGAIN. Couldn't help it. No other way out of it. Could print 180 each month if paper didn't cost so much and printing cost so much and mailing cost so much and everything else cost so much. The articles are there all right; all we need is a few spare million of things called dollars. March issue will go back to 64 pages, the size we increased to early in 1922.

1922 or 1923! You are right about it; it's 1923 we meant on those renewal notices. The use of a new form, the general rush of business, well, blame it on anything you will; we made a mistake, are heartily sorry, won't do it again.

REGISTRATION BUREAU: A competent woman organist in the East registered during the past month

for a position with any protestant denomination in the Metropolitan district; salary desired, \$900. or more. (2) A gentleman who has held his present post 8 years in the middle West, desires a change in the West, at \$600. or more. Cannot some of our readers help us find openings for these and other Registrants on our waiting list?

ROLAND DIGGLE, Mus. Doc., writes in this issue of new organ publications from abroad. Dr. Diggle is a composer whose organ pieces have spread all over America and whose name is known throughout the land. In spite of his own strenuous activities he keeps an equally strenuous eye on the composers of other lands. He tells us briefly of some of the things he has discovered during the past month or two. Dr. Diggle resides in the fair city of Los Angeles where he plays the organ twice each Sunday.

R. P. ELLIOTT of Chicago, who undertakes to discuss the Unit system in our present issue, is a builder who isn't afraid of the devil himself. He has ideas of his own and is not ashamed of it, though an organ builder. He doesn't push a plane or swing a wicked hammer any more, if he ever did, but he does manage the organ department of the Kimball Company of Chicago. He lives in Chicago too. He's a brave man.

MRS. KATE ELIZABETH FOX seems to have a somewhat presumptive title for her article, but the reader can blame that on the Editor, any Editor will do for this purpose. For any Editor knowing Mrs. Fox and her work in Morristown would have tried to get her to tell of her methods. The difference between Mrs. Fox and you and me is that we think it and she says it. We all would like to stand for our rights. Well, why don't we? Even the clergy who walk all over us very often, respect and love us the less, not the more, for our spineless dispositions. This doesn't mean to fight for our "rights" when we are wrong; it doesn't mean fighting the whole clergy and committee for Bach fugues and unimelligible sonatas when what the congregation needs is a tune now and then. We as musicians are by very necessity educated in our tastes impossible miles beyond our audiences; we can afford to be generous with them and sacrifice ourselves and our personal pleasures a little; we cannot afford to be intolerably selfish. Mrs. Fox writes because she finds it less expensive on her time to write the article than to keep on declining editorial requests.

MISS EDITH LANG of Boston made Boston famous when she wrote the first book on the subject of Photoplaying. She knew what she was writing about, for she has been one of Boston's theater organists long enough to know a thing or two. She writes at the bidding of the American Guild of Organists, in the new campaign undertaken by Mr. James W. Blecker, chairman of the new publicity committee. Sorry for him; he has a tough job. Lend a hand.

WILLIAM ROCHE, Jr., Halifax, N. S. That's all you need; your letter will reach him safely. Nothing like being famous in your own home town. He is organist of St. Georges, Halifax, has a boy-choir, buys coal by the carload while you and I beg it by the lump (his father helps keep Halifax warm) and goes to Philadelphia several times a year for his health.

REGISTRATION BUREAU: "Your Agency worked first time, many thanks." Thus read a laconic note from a man who secured a position paying almost \$2,000.; it was the first notice we had sent him. Another position at \$1,200. was filled the same week through the Bureau. Another at \$500. was filled within ten days by the Bureau. It seemed to be Bureau Week.

AN ERROR: Illustration No. 10 on page 385 of our September, 1922 issue should have B and not D for the first note of its third measure, as the reader will realize without this correction.

ARTICLES are sometimes printed within a month of the day they arrive in the Editorial office, and again they are held a year or more. The length of time has nothing whatever to do with the value placed upon the article. Whether or not a given article can be used at once or must wait for uncounted months depends entirely upon circumstances too involved to be given explanation.



RECITAL PROGRAMS as a rule are used two or three months after their arrival, unless they are mailed to the office a month or two after the recital has been given, in which case they are discarded. Mail a copy of your program as soon as it is printed; do not wait till the recital has been played.

NEWS ITEMS are the last thing to be set for the magazine. If any reader is in feverish haste to get all the latest gossip of the organ world he will find only disappointment with our news pages. But if he be a busy professional organist who has no time for anything but the solidly constructive items, he will find them in their most condensed form in these pages.

ADDRESSES: If you want to write personally to any of the writers connected with T.A.O., their address will be found in our complete Directory in the final advertising pages. Otherwise please address all mail to 467 City Hall Station, New York.

CHANGE OF ADDRESS OR MISSED COPIES: If you change address, please notify T.A.O. at once, giving both old and new address. Also leave word with your old postoffice as to your new address. If the change is to be only temporary, please advise of that fact. If you miss any copy of the magazine, do not wait unduly for it but send a postcard of notification; back copies more than two months old cannot be sent for the simple reason that each edition is distributed in full within a month or two of its date of publication.

REGISTRANTS of the Bureau are requested to send information about themselves whenever making application for positions sent them. Failure to do this will reflect upon the applicant's attention to the details of his profession, for each prospective employer is informed that all applications coming to him through T.A.O. Bureau will give complete information about themselves in the first letter.

#### PRINTER'S INK—SUBJECTIVE

MARCEL DUPRE'S "improvisation was a stimulus to his hearers, the delight of musicians, and a glory to his profession. His musical thought is clear and unflinching. His harmonic sense is logical, occasionally unrestrained, but always mellow and always alert", says the Chicago Journal.

CLARENCE EDDY "consistently avoided in his interpretations the meaningless and grandiose thunder with which a careless player seeks to dazzle his hearers", says the Indianapolis News.

HAROLD GLEASON "gets astonishing effects" and "arouses large audience to delightful applause", says the Rochester, N. Y., press, of his first recital on the Kilbourn Hall organ of his own design, and the writer gives Mr. Gleason special credit for "skillful manipulation of the intricacies of his instrument and deep musical understandings."

FIRMIN SWINNEN's recital "was by far the most brilliant recital yet given on the new organ. Mr. Swinnen's improvisation was said by organists who were present to have been the best thing they had ever heard", says the Easton, Pa., Express.

#### —OBJECTIVE

WARREN D. ALLEN, of Stanford University, and his inaugural recital in St. Johns Sunday School Room, Hagerstown, Md., drew a 4-column article in the Morning Herald, Hagerstown. Besides giving profuse credit to Mr. Allen, the writer gave due credit to the new Moller Organ, which is apparently a gift of its builder to the School.

MRS. EMMA L. ASHFORD gets two columns of reminiscences in the Nov. 26 issue of the Nashville Tennessean; she used her opportunities to spread publicity and a better knowledge of organs and organists.

JOHN HAMMOND, newly appointed to the remarkable Eastman Theater, Rochester, is given a photo and some biographical data in the Rochester Democrat Chronicle; the article deals with the organ and organists of the new Theater.

ALBERT HAY MALOTTE and the organ in the Hippodrome, Buffalo, are the joint objects of a theatrical attack on the part of the Buffalo Times, which gives a picturesque story of Mr. Malotte and doesn't forget to boost the cause of the organist.

H. ALEXANDER MATTHEWS occupies two columns of the Philadelphia Evening Public Ledger with the object of giving correct information on music subjects to the general public. This and the many other similar activities combine to produce far greater good than can ever be produced by attempts at licensing music teachers by State regulations.

PORTLAND, Maine, is still boasting of its Municipal Organ — one of the first to attract wide attention. The Portland Press Herald of Nov. 17 gives a 5-column spread to the instrument.

#### OTHER ITEMS

OLIVER DITSON CO. have issued an attractive leaflet of 12 pages devoted to "ideal music books for holiday gifts". Never mind the lateness of this note; these books have the advantage of many holiday gifts: their usefulness lasts. There is a notable book of Caesar Franck piano compositions, edited by d'Indy; the "Musicians Library" is a great compendium of imperishable and practical works, all in uniform edition and binding. Mention should be made also of the two books of Bach piano compositions edited by the late Ebenezer Prout, the great writer of books on the theory of music.

THE ORGAN: The last number to reach this office is the July, 1922, in which the 15-page article on St. Pauls, London, takes first place, with 3 fine illustrations. Other articles deal with St. Bartholomew's Schulze Organ, "Playing Bach", English Organ Tutors, The Positive, etc. "The Organ", as has been stated in every mention of it in these columns, is a most excellent publication to which every serious American organist should subscribe. It is attempting to do for British organists somewhat the same as T.A.O. is endeavoring to do in America. Let's all get together. We'll be the better and the wiser for it.

THE SKINNER ORGAN COMPANY has issued a revised version of their de luxe catalogue or booklet of Skinner Organs. It is virtually the same in style, though of smaller page size, and there are a few new features added. Altogether the booklet is a fine example of the printing arts and its subject matter makes it of great interest to organists.

THE PALMER SCHOOL OF CHIROPRACTICE, Davenport, Iowa, has installed a remarkable radio broadcasting apparatus, and an organ of two manuals, built by Aeolian Co. has been installed. During the first month this station reached points all over U. S., going as far as Halifax and Cuba. Among the organists who have taken part are: E. John Richards, Mrs. E. C. Haines, Miss Edna Mitchell, Miss Etta Gabbert, Walter C. Steeley, Miss Pauline Ditman, Miss Gertrude Brannigan, Herman Schmidt, Mrs. Frank W. Elliott, Mrs. S. J. Burich, and Miss Ella Zahn.

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